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AUGUST 27, 1921

and THEATRE WORLD



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Published in New York by Dramatic Mirror,
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H. A. WYCKOFF,
Publisher

S. JAY KAUFMAN,
Editor-in-Chief

W. S. PATJENS, Vice President; J. J. MARTIN, Editor;
JOHNNY O'CONNOR, J. F. GILLESPIE, Associate Editors

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Out in New York on Thursday, dated the following Saturday

August 27, 1921. Vol. LXXXIV, No. 3327. \$5 a year. Entered as second
class matter January 28, 1920, at the Post Office at New York, N. Y.,
under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror, Inc.
Add 75c. for postage west of Mississippi River, \$1.50 Canada, \$3 Foreign.
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BROOKLYN: BUSHWICK—Ruth Budo; Sylvia Loyal (Riverside); Miller, ship & Gerard; Geo. Morton; Pierson, Newport & Pierson; Ryan & Bronson; Van & Emerson; Wyllie & Hartman. GREENPOINT—Frank & Milt Britton; Rome & Gast. (Last half) Clinton & Cappella; Henry Horton & Co.; Patricia (Riverside). NEW BRIGHTON—Courtney Sisters (Buffalo); Donovan & Lee; Bert Errol; Johnson, Baker & Johnson (Regent); Kramer & Boyle; Princess Radjah. PROSPECT—Flo Lewis; Jack McLaughlin; Renee Robert & Co.; Van Hoven (Balt.); (Last half) Alexander Bros. & Evelyn; Joe Cook; Kay Nellie. ORPHEUM—Gallagher & Shean; Jean Granes Co. (Royal); Cais & Lavers; R. E. Kane & Claire Whitney; Lang & Vernon; Three Lords (Washington); Powers & Wallach; Frances Fritchard Co. (Riverside).

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BALTIMORE: MARYLAND—Davis & Belle (Washington); Horace Goldie (Washington); Cecil Gray; Herbert's Dogs (Phila.); LeMair & Hayes; Madeion & Paula Miller; Rolfe & Royce (B'klyn, Bushwick); Joe Towle (Royal); Two Little Pals (Washington).

BOSTON: KEITH'S—Billy, Genevieve & Walter; Jack Donahue (Riverside); Handers & Meliss; Jack McGowan; Perone & Oliver; Roland Travers Co.; Betty Washington (Broadway); Mary Young Co. BUFFALO: SHEA'S—Black & White (Toronto); Daly, Mack & Daly (To- (Continued on page 293))

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(Continued from page 292)

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more (Rochester); Mabel Fonda & Co.
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Bracks (Bushwick, B'klyn).

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(Continued on page 320)

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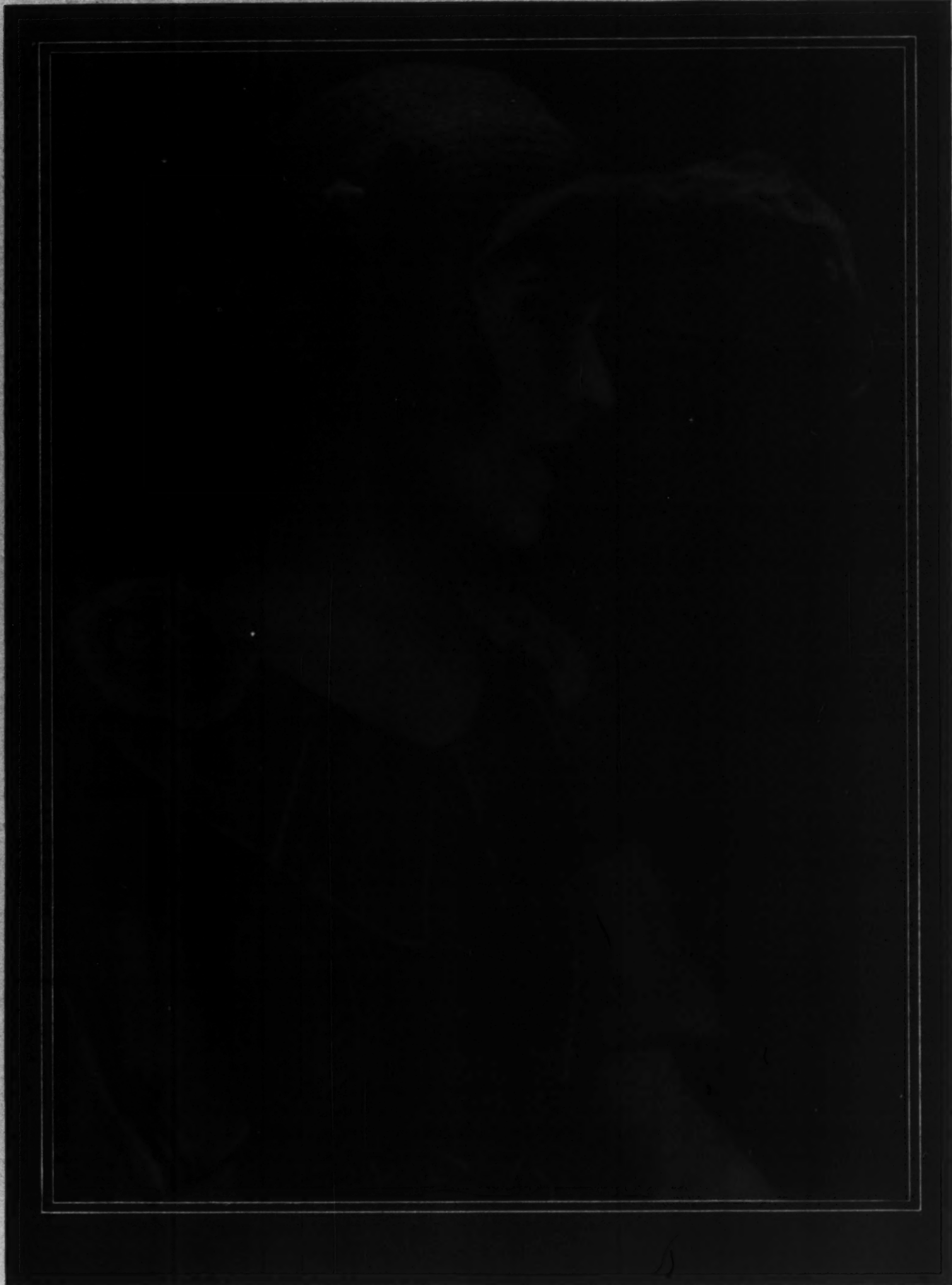
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DRAMATIC MIRROR

Page S. Jay Kaufman!

HAVE authors no rights? A motion picture was made of Molnar's "Lilium." "A Trip to Paradise" was what they called it.

It is no more like the original than the production is like that of the Theatre Guild. They took the strength out of it. They made it a milk and water dream. Instead of the logical and true ending as Molnar wrote it, they gave it a stupid and happy ending. I suppose on account of the business arrangements the Theatre Guild did not have the motion picture rights.

It's a great pity.

If Lawrence Langner and his associates had made a picture of it what a difference. And yet, as a picture it is a good one and will undoubtedly be a great success.

And that reminds me that I hope that Lawrence Langner and some of those young people who are doing such magnificent things in the Theatre Guild will be lured into pictures by someone.

On Theatrical Families

I am glad to see that Otis Skinner's daughter, Cornelis Skinner, is to appear in New York.

In these days when almost anyone

comes into the theatre—anyone, that is, without an education or ability—it is refreshing to hear that the daughter of Otis Skinner is going into the theatre.

There are too few theatrical families. There used to be more than there are. Somehow, actors have an idea that they want to keep their sons and daughters out of the theatre. I suppose because success in the theatre only comes after a great deal of hardship.

But is there such a thing as the "Call"? Arnold Daly did not want his daughter to go on the stage but Blythe Daly is a very successful young actress. And there you are.

On the Daly Repertory

Which reminds me that I hope that Arnold Daly's venture at the Greenwich Village Theatre is a success.

There's no man in the American theatre who encourages real ability more than Arnold Daly. He encourages it in newcomers. He never said, "I want Mr. So and So because he is a well-known actor." Nor has he ever said, "I want to produce a play of Mr. So and So because he is a famous author." Instead, all he asks is, "Has the person ability?"

And he can see ability as far as any other person in America.

I look forward to his season with a great deal of interest.

On Hammerstein and London

I'm not the least bit perturbed about Arthur Hammerstein leaving America. Because I happen to know that this sort of thing should never be taken seriously. He is leaving America to produce some plays in London.

But he will come back.

I have watched this in a great many cases. They go over; they lease a theatre; they produce a few plays; then they become homesick. Gilbert Miller was not a manager in America when he went to England. He was simply a representative who went over and through his own ability became the power that he is. But Gilbert Miller is coming back and so will Arthur Hammerstein.

On "Anatol" Soon

The "Anatol" picture is announced by Dr. Riesenfeld for the Rivoli and Rialto for the week of September 11th.

I have been asked to see this picture in the projection rooms but I have asked to be excused from seeing it in that way.

I want to see it in a regular picture theatre with a regular picture audience. I want to see whether they have taken the idea out of Schnitzler or whether the idea remains.

A great deal depends on what has

been done with this. If a psychological idea like this can be put over without cheapening it, a great many other fine things can be done. By other fine things, I mean fine ideas. Ideas. Ideas.

But I am afraid that this will become the affairs of famous players instead of the affairs of Anatol.

On Taste in the Theatre

I hope that you are reading the Smart Set.

If only the Nathan and Mencken stuff.

The Nathan article on the theatre is one of the few things I refuse to miss.

And Mencken is always sheer joy.

In the "Repetition Generale" department—written by both men—I find this called "Taste in the Theatre."

"It is the general custom of writers for the public prints to bewail the lot of the American dramatist in that he is compelled to submit his work for final imprimatur to a body of theatrical managers completely devoid of taste and of judgment. It is for this reason, these writers point out, that the quality of American dramatic literature is so tawdry, since the playwrights know full well the sort of men they have to deal with and write accordingly. This is the sheerest buncombe. With negligible exception, there are

scarcely any dramatists writing for the American stage at the present time who have the same measure of taste and judgment possessed by such American theatrical managers as Arthur Hopkins, Winthrop Ames, William Harris, Jr., Gilbert Miller, Harrison Grey Fiske, the Theatre Guild board, and the novice Henry Baron, to say nothing of such American actor-managers as Arnold Daly, William Faversham and Arthur Byron."

On the "Lightnin'" Run

I asked Frank Bacon how long he thought "Lightnin'" could run in New York.

And he said, "It could run forever," I believe.

What he meant was that if you figured it out you would see that there were enough persons who had not seen the play, enough others who came to New York from out-of-town and then each new generation bringing a fresh crop of theatre-goers. Since there have been few if any vacant seats at the Gaiety since the play opened and since the demand for seats is still so great, I'm inclined to agree with Mr. Bacon. But, the larger cities want to see the play and want to see him in the play. Of course the second company without him has done a great deal of business. But Frank Bacon is "Lightnin'" and "Lightnin'" is Frank Bacon.



MAE MARSH

Star of "Nobody's Kid," adapted from "Mary Cary," and other R-C pictures, who is soon to return to the speaking stage in "Brittia"

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ARTHUR HAMMERSTEIN TO PRODUCE ABROAD

Conditions in New York Said to Be Prohibitive—
First Production in January

ARTHUR HAMMERSTEIN announces that he will transfer the major portion of his producing activities to London. Restrictive laws and the high cost of production in New York account for his determination to cut down his American activities in favor of England.

Mr. Hammerstein has organized an English theatrical corporation and has acquired two of London's West End theatres to house its productions. It is his purpose to bring to the United States such of his pieces as receive the stamp of approval from London.

His London season will begin in January at the Lyric Theatre with

Frank Tinney, in "Tickle Me." In March he will present "Tumble In," with Peggy O'Neill, and then in succession, "Katinka," "You're in Love," "Sometime," "Somebody's Sweetheart," "Coat Tails," "Jimmie," "Always You," "De Luxe Annie," "The Front Seat" and "The Ground Floor." The last two are dramatic pieces which are first listed for American production.

Before departing for London in December, he will present a musical comedy called "The Golden Bantam," which is the work of Otto Harbach and Herbert Stothart. This will be his last New York production.

Walker Produces New Play

For the third premiere of his repertory season at the Murat in Indianapolis, Stuart Walker will present "Honor Bright," a new comedy in three acts by Meredith Nicholson, the novelist, and Kenyon Nicholson, who for the past three years has been head of Mr. Walker's press department. The new piece was seen for the first time on any stage August 22. Marjorie Vonnegut plays the title role. Others in the cast include McKay Morris, Elizabeth Patterson, Judith Lowry, Julia McMahon, Oscar Davison, Walter Poulter, Walter Vonnegut, Grace Kiechle, Dorothy McDonald and Robert McGroarty.

Bequest for Ethel Barrymore

Col. Samuel P. Colt, whose will was filed in Providence, R. I. last week, left his estate at Mamaroneck, N. Y., to his son, Russell C. Colt and his wife, Ethel Barrymore Colt. The latter also gets \$25,000 in cash. This is in addition to other bequests made to his son. Miss Barrymore and Mr. Colt have recently been legally separated.

Opera in Russian

Grand opera in Russian, with a Russian cast, will be introduced to Chicago next winter according to George M. Spangler, business manager of Mary Garden's organization. Prokofiev's "The Love of Three Oranges," with George Baklanoff heading the cast, and "Snegourochka," by Rimsky-Korsakoff are the first pieces announced to be sung in Russian.

Cornelia Skinner's Debut

Cornelia Skinner, daughter of Otis Skinner, will make her metropolitan debut in a small part in "Blood and Sand," in which her father will open the new season at the Empire Theatre, on September 20. Miss Skinner has been active in college theatricals and played a small part in her father's picturization of "Kismet."

Chinese Temple in Theatre

A Chinese temple will be erected in the new Earl Carroll Theatre, which is in course of construction. This temple will be placed in the Chinese lounge, which will occupy the mezzanine floor. Here critics may discuss the play and patrons may meet their friends.

Plan Elaborate Amusement Palace

The GA-Mill Dune Gardens, Inc., a \$500,000 corporation, owning and conducting one of the finest open air dancing pavilions in the Central West, at Miller, Ind., is planning further extension of its activities on the Johnson-Kennedy Estates. Thomas J. Johnson, president and Frances Kennedy, vice-president, announce that plans are being prepared for an immense amusement palace, complete in every detail, to be erected on the property at a cost of \$100,000. This building when completed will have a fully equipped stage, a dancing floor of ample proportions to accommodate 3,000 persons, and an up-to-date restaurant. The theatre will play high class vaudeville and pictures.

In addition to the amusement hall and dancing pavilion the Johnson-Kennedy estate has set aside eighteen acres of land for a modern sanitarium to be known as the "Frances Kennedy Health Resort." Prominent physicians and surgeons of Chicago and Southern Indiana are sponsoring the latter enterprise.

Frank Bacon Honored

Friends of Frank Bacon, author and star of "Lightnin'" which closes its three years' run at the Gaiety Saturday, will give a buffet luncheon for the actor in the Little Theatre Saturday afternoon. The hosts will be the Lamb, Friars, Greenroom and Players' clubs, the Actors Equity and Actors Fidelity. Later a parade will be formed to accompany Bacon to the Pennsylvania station, where he takes a train for Chicago.

Forrest Theatre Opening

A. L. Erlanger has booked John Charles Thomas in Charles B. Dillingham's production, "The Love Letter," to open the Forrest Theatre, Philadelphia on Labor Day. It will be followed by "Two Little Girls in Blue," the Ziegfeld Follies, "Ben Hur," George White's "Scandals" and other attractions.

Starts Fourth Season

"Take It From Me" will begin its fourth season at Cleveland August 29. The book has been revised and several new musical numbers composed by Will. R. Anderson.

Equities—XXVIII



WILL DEMING

A. E. A. member who is playing the principal comedy role in "Nobody's Money" at the Longacre Theatre

Lew Fields Bankrupt

Lew M. Fields, actor and manager, has filed a voluntary petition in bankruptcy with liabilities of \$82,126 and assets at \$10,500, the latter being debts due on open accounts. His attorney, Jacob I. Berman, said the actor's recent ventures have been unsuccessful and that he had declared himself a bankrupt in order to make a fresh start unhampered by creditors. The principal creditors are Etta Forgotson and the Aetna Finance Company, \$23,000; B. Altman & Co., \$6,005; Max Blumenthal, \$6,000; William R. Chapman, Jr., \$5,000; Henry Watterson, \$5,000; Isidore H. Weinstein, \$3,500 and Marcus Loew, \$2,000.

"The Teaser" Closes

William A. Brady suddenly closed "The Teaser" at the Playhouse last Saturday night and will replace it with a new play, "Personality," next Saturday night, August 27, Louis Bannison and Henry E. Dixey playing the leading roles. "Personality" is by Philip Bartholomae and Jasper Ewing Brady, and will be produced under the direction of John Cromwell.

"Tangerine" Rights Not Sold

Carle Carlton denies that he has sold the production rights for Australia and England of "Tangerine," despite reports to the contrary. When the company now playing the Casino ends its run there he will take it intact to London, and produce it there as he did "Irene."

Cherry Sisters Revue

Will Morrissey announces a review that will bring back the famous Cherry Sisters to Broadway next month. A feature of the piece will be excerpts from grand opera in which both he and the sisters will appear.

Jane Cowl Returns

Jane Cowl returned on the Steamship "Baltic" from a several months' vacation abroad. Miss Cowl will continue her appearance in "Smilin' Through" until around Thanksgiving when the Selwyns will present her in a new play.

DRAMATIC MIRROR

ACTORS' EQUITY

Members of the A. E. A. who have not already done so should immediately send their dues to the Office of the Association

A meeting at which matters of vital importance to every Equity member will be discussed is to be held next Sunday at the Hotel Astor, at 2:30 P. M. The decision to call this meeting was reached at a special Council meeting held last Sunday night. All Equity members are urged to be present.

A certain foreign producer is trying to engage girls for a tour in a country which is not particularly noted as a safe place for either men or women. He has refused to give Equity an assurance as to the safe return of its members; and his attitude is epitomized in the fact that he bluntly told several brunettes who applied for engagements that they would have to blond or auburn their hair if they were to be attractive in the place where they were going. Our representatives are now consulting with the Immigration Department and the Consulate of the Country as to the best means of forcing this producer to guarantee a safe return for these girls.

How different is the attitude of another producer who has just signed up a number of Equity members for a tour in the same foreign country. This producer willingly arranged a bond with our officials and, in addition, voluntarily offered to use the contract prepared by us.

Almost every day our offices are notified of other managers who have decided to make their companies 100% Equity and to use the new independent contract. Two such cases occurred during one afternoon this week. Both managers had held out against the new contracts—but after our representatives had pointed out to them the protection offered to them, as managers, as well as to our members, they readily assented.

Mr. Sargent Aborn and Mr. Brock Pemberton have become members of the P. M. A. We have been notified to this effect by the Producing Managers' Association. These managers were elected at a meeting held on August 9th.

That Equity has sincere and ardent friends is proved by the fact that a firm of lawyers called us up in order to learn the official name of the Association as a client of theirs wished to make a will in favor of the A. E. A.

An example of the malicious propaganda which has become the chief weapon of Equity's enemies is the story that Miss Ethel Barrymore has resigned as Equity's Vice President. This, of course, is utter nonsense. If such had been the case, it would have been announced long ago in Equity's official organ. There is not one atom of truth in this story or in ninety-nine per cent of the others which are circulated by those who wish to weaken our morale.

Equity members are urged to wear their Equity button. It is just as important for members to wear the emblem of their organization as to have a paid-up Equity card in their pockets. It helps the organization as it helps the member.

FRANK GILLMORE,
Executive Secretary.

Is That So!

CLIFFORD PEMBER has been engaged by the Selwyns to design the scenic and lighting effects for "The Silver Peacock," the new play in which they will shortly present *Olga Petrova*.

Lolita Robertson, who was last seen in New York in the all star cast of "Fine Feathers," has been engaged for a prominent role in "The Six-Fifty," by *Kate McLaurin*.

Mrs. John Drinkwater is playing in the London revival of her husband's play, "Abraham Lincoln," appearing as Susan, maid in the Lincoln home. She uses the stage name of *Cathleen Orford*.

Sidney Howard's play, "Swords," which *Brook Pemberton* will produce at the new National Theatre, will be published in book form shortly after the production of the play.

Mary Young

has been engaged by *Marc Klaw, Inc.*, for a stellar role in a new *Hatton* comedy to be produced soon.

Mrs. De Wolf Hopper has been engaged for a prominent role in "Six Cylinder Love."

Frank Reicher will make his first appearance as a regular member of the resident company at the *Garrick Theatre* in the leading role in "Ambush," with which the Theatre Guild will open its season in October.

Henry Davenport, who underwent a serious operation at the Presbyterian Hospital several days ago, is convalescing, and will be out the first part of next week.

Alma Belwin has been engaged by *Sam H. Harris* for the feminine lead in "The Hero," which he will present at the Belmont Labor Day.

John Flood

has been engaged by *George Tyler* for an important role in "The Wren," in which *Helen Hayes* is to be starred.

Wade Booth will sing the leading tenor role in *Comstock & Gest's* production of "Chu Chin Chow," which opens September 12.

Mary Servoss will have a part in "Other Lives," by *Theresa Helburn* and *Edward Goodman*.

Llora Hoffman, the singer, has joined the cast of "The Mimic World" at the Promenade.

Primrose Caryl, daughter of *Ivan Caryl*, has been engaged by *George C. Tyler* for the part of *Cerise* in "Erminie," in which *Francis Wilson* and *De Wolf Hopper* will begin a long tour at the *Nixon Theatre*, Pittsburgh, on Labor Day.

Georges Dufranne

a French tenor who was the prize pupil of *Jean de Reszke*, has been added to the cast assembled by *Henry W. Savage* for his production of "The Merry Widow."

Sally Fields and *Raymond Schram* have been added to *Frank Fay's* *Intimates* at the *Paradise Roof* above *Reisenweber's*.

Warren Krech has been engaged for "We Girls."

Stanley Forde is to have a role in "Town Gossip."

Dorothy Francis, a young American mezzo-soprano, formerly with the *Chicago Grand Opera Company*, has been engaged by *Henry W. Savage* for the role of *Natalie* in "The Merry Widow."

Alma Moeller has been engaged for a role in "The Triumph of X," by *Carlos Wupperman*.

Howard Nicholson, acrobatic skater from Canada, arrived in New York to begin rehearsals for the ice ballet of "Get Together," with which *Charles Dillingham* will open the *Hippodrome* on September 3.

Donald Tweedy has composed the incidental music for *Sidney Howard's* play, "Swords," which *Brook Pemberton* will produce with *Clare Eames* and *Joss Ruben* in the featured roles.

Forrest Robinson

and *Gretta Cooper* are the latest additions to the cast of *George Broadhurst's* forthcoming production of "Tarzan of the Apes," which opens at the *Broadhurst Theatre* September 1.

Gerald Rogers has been engaged by *The Playwright & Players Company* to play the part of *King Arthur* in *Edwin Milton Royle's* romantic drama, "Launcelot and Elaine," at the *Greenwich Village Theatre* next month.

James Barton and *Lon Hascall* will continue as features of the prize fight, which concludes the performance of "The Mimic World" at the *Promenade Theatre*.

Sidney Mason has been re-engaged to play the juvenile role in *Holbrook Blinn's* starring vehicle, "The Bad Man," in which he was seen last season.

George Fawcett will make his re-appearance on the speaking stage this season in one of the leading roles in "The Wren," which *George C. Tyler* will present.

Edouard Durand

will continue under the *Selwyn* management this season and will be seen in support of *Leo Carrillo* in "The Love Chef."

Desha, the Serbian dancer who made her debut at the *Criterion Theatre* and later appeared in other dance numbers at the three *Reisenfeld* theatres, has been engaged by *Fokine* to appear in his ballet in the forthcoming spectacle at the *Hippodrome* which is scheduled to open shortly.

Kilbourn Gordon's First Production

Kilbourn Gordon, co-author of several plays and for the past several years associated with *William A. Brady*, will this season become a producer under the name of *Kilbourn Gordon, Inc.* Associated with *Mr. Gordon* in the direction of the productions he will make, is *Edward Childs Carpenter*, the playwright. *Mr. Gordon* plans a number of production this season, which will include a play by *Owen Davis* and one by *Edward Childs Carpenter*. His first production will be "Pot-Luck," a comedy by *Mr. Carpenter* which will open a preliminary tour at the *Globe Theatre*, *Atlantic City*, September 12th, prior to presentation in New York early in October. *Mr. Gordon* has engaged a cast which will include *James Rennie*, *Clara Moores*, *Rockliffe Fellowes*, *Ralph Dean*, *Perival T. More*, *Helen Reimer*, *Beth Franklin*, *Adelaide Hibbard*, *Junius Matthews*, *Douglas Bright*, *Helen Stewart*, *Howard Nugent*, *Frances Kennan* and *Arthur Sprague*.

Latham with Belasco

Fred G. Latham, general stage director for *Charles Dillingham* who has just finished with "A Wise Child," featuring *Vivienne Segal*, has been lent to *David Belasco*, for whom he will stage "The Wandering Jew." After that *Mr. Latham* will produce for *Mr. Dillingham* "Bulldog Drummond" and other plays during the season.

Miss Bonstelle in P. M. A.

Jessie Bonstelle, who made her debut as a New York producer on Wednesday when she presented "The Triumph of X" at the *Comedy Theatre*, has been admitted to the *Producing Managers' Association*. She is the only woman manager of this organization.



Wesley Barry, the boy actor whom *Marshall Neilan* discovered, has covered his discoverer with glory in the features in which he has been seen. Now he is—

—to be seen in the title role of *Booth Tarkington's* "Penrod," which *Neilan* is soon to produce. *Wesley* has already played the part in the stage version.

SHUBERT INTERESTS EXPANDING

Chicago and Middle Western Activities Increased 100%, Says Garrity

ACCORDING to John J. Garrity, Western Manager for the Shubert interests, a 100 per cent. increase in theatres and easily the most pretentious theatrical plans Chicago has seen is the answer the Shuberts make to the hard times cry. The vaudeville interests of the organization will launch their part of the campaign on Labor Day in Chicago. The Appollo Theatre, recently built by A. H. Woods at a cost of a million dollars will house the vaudeville exclusively until such time as the new theatre which the Shuberts are planning is put up, when both houses will put on vaudeville bills. The exact site of the new theatre has not yet been announced but it will be adjacent to Randolph and Clark Streets.

First-class attractions will continue in the Garrick, the Princess and Central theatres. The Shuberts will also book attractions for the Playhouse and the LaSalle Theatre. They have also taken over the Great Northern Theatre on Jackson Boule-

vard and have entirely remodeled it so that when it opens on Labor Day with Florence Reed in "The Mirage" it will appear as a new theatre.

Bookings for the new season will be either "The Whirl of New York" or "Snap Shots of 1921" for the Garrick, September 5. The Princess at the conclusion of the run of "The Bat" will have Holbrook Blinn in "The Bad Man." The Central will open on August 27 with "Three Live Ghosts." The Studebaker just opened with Leo Ditrichstein in "Toto," and Leo Carrillo in "The Love Chef" opened last Monday night. The plans for the LaSalle have not yet been disclosed.

Not only in Chicago have the Shuberts increased their activities 100 per cent., says Mr. Garrity, but they have doubled every property in the Middle West, building two new theatres in Cincinnati, two in Louisville and one in Detroit, and having bought new holdings in St. Louis and Kansas City.

New Keith Theatre

The B. F. Keith Vaudeville Circuit will begin work immediately upon a new theatre in Broadway, Flushing, seating 3,000 people. E. F. Albee will give his personal attention to the construction and decoration of the new house.

Loew Theatre Opening

Marcus Loew announces that his new State Theatre, at Broadway and Forty-fifth Street, will be opened on Monday, August 29.

John Meehan's First

"The Man in the Making," by James Elliott, will be produced in Baltimore on September 12 by John Meehan. The cast will include Donald Gallaher, Kathleen Comegys, Paul-Everton, William B. Mack, Marie Wainwright, Suzanne Willa, Raymond Hackett, Frazer Coulter and others.

Fokine Ballet

"The Thunder Bird" will be the name of the Fokine ballet in "Get Together," at the Hippodrome.

"O'Brien Girl" Not for Chicago

Cohan's Grand Opera House in Chicago, it is announced has been taken over by Wagenhals & Kemper for "The Bat," which will move to that house on September 4. Mr. Cohan had expected to present "The O'Brien Girl" at this theatre, and his failure to do so is taken to mean that his differences with the Actors' Equity Association have been responsible for his decision. By order of the Equity Association, Fritz Scheff, James C. Marlowe, Stanley Forde and James Cagwin, principals in the cast, have been withdrawn. Ada Mae Weeks, Georgia Caine, Andrew Tombes and Elizabeth Hines remain because they are said to have run-of-the-play contracts. Mr. Cohan is in Boston now rehearsing new players.

Repertory Theatre Productions

The Repertory Theatre, of which Augustin Duncan is the president, is to produce three new plays this season. The first will be offered for matinee performances during Mr. Duncan's engagement in "The De-tour."

In New Act

Gordon Standing has been engaged to play the lead in a new act, "How To Stay Married," by Jack Lait, featuring Roberta Menges. Mr. Standing is now under the personal management of Thomas Shiel.

Atwell with Shuberts

Ben H. Atwell has been appointed as head of the Promotion Bureau of Shubert Vaudeville and assumes his new duties to-day. Recently he served as one of the executives of the Chicago Opera Company.

New Producer Group

A new cooperative producing group, The People's Players, Inc., of which Geoffrey C. Stein is artistic director, has been formed to present unusual plays of all nationalities, at the Fifteenth Street Theatre, as the auditorium of the People's House at 7 East Fifteenth street, is to be known. Six plays are to be given, beginning about October 15, the first, "As Ye Mould," a drama of American life, by Charles Mackey.

Stern, Marks and Haymond Busy

Stern, Marks and Haymond who wrote the musical score for Mollie Williams new show, "Comedies of 1921," are dickering with several music publishers in regards to publishing it. The show goes into rehearsal this week. They are now preparing new material for Henry Hines, Warner Corbett, Hope Sisters, Claire Carroll and Margaret Young.

"Two Blocks Away" Soon

Charles Dillingham announces that Barney Bernard will open at the George M. Cohan Theatre in Aaron Hoffman's comedy, "Two Blocks Away," August 31. In the cast will be Miss Marie Carroll, John Cope and Robert Craig. Clifford Brooke is staging the play.

"Just Married" Moves Again

To make way for the opening of the "Greenwich Village Follies," August 30, "Just Married," now current at the Shubert Theatre, will be transferred on Monday evening, August 29, to the Nora Bayes Theatre. The play was first produced at the comedy Theatre.

Change Promenade Name

The Century Promenade, where "The Mimic World" is being presented, hereafter will be known as the Promenade Theatre. The change has been made to emphasize the fact that Promenade is a regular playhouse, giving but one performance nightly at the usual theatre time.

317, 311

Play for Irene Bordoni

Irene Bordoni, who has returned from Europe with her husband, E. Ray Goetz, the producer, brought a new comedy by Armond. It will be called "Mademoiselle Butterfly," and Mr. Goetz will produce it at once. Mr. Goetz also brought several other new plays.

Ina Claire Play Soon

Ina Claire having returned from Europe, arrangements have been made to open "Bluebeard's Eighth Wife," in which she is to be starred, at the Shubert Theatre, New Haven, August 29. The New York engagement will begin at the Ritz Theatre September 8.

Clare Kummer Returns

Clare Kummer, playwright and producer, returned last week from a two months' stay in Switzerland. While abroad she completed the manuscript, lyrics and music of a new play which she turned over to Florenz Ziegfeld, Jr., on her arrival.

Rex Ingram, director of "The Four Horsemen" and "The Conquering Power" for Metro, and a sculptor himself, gives the

"o. o." to a piece of modern statuary which he contemplates using in a production which he intends to direct for Metro

MANAGERS PERFECT UNION

Convention Closes at Hotel Pennsylvania—Reduction of Railroad Rates Discussed

A NEW organization, known as the International Theatrical Association, came to life last week and started a new kind of combined theatrical activity which may have an important effect on the influence of the international stage. The formal founding of this association took place at the Hotel Pennsylvania where representatives of the theatrical interests in all parts of the United States and Canada, met.

The association undertook to discuss matters of special and general interest having to do with the stage and although many of these topics took on a controversial aspect, some definite steps were taken in relation to other topics. Among these was the matter of the adjustment of railroad rates. As is well-known, present railroad rates virtually prohibit theatrical companies from touring. As a result many players are thrown out of work, and the country loses the artistic and educational stimulus that good players supply. Because of

the high railroad rates, road companies have almost gone out of existence and many theatres have been given over entirely to the movies. It is believed, therefore, that if the railroad rates were put back where they were in the past theatrical companies and the public would benefit alike.

As now planned, the association will be a comprehensive one, including producers of grand opera, motion pictures, stock, concerts and burlesque, and though some of these already have their own organizations they will join the association later.

Topics discussed had to do with the relation of the producer to Equity and to the American Federation of Musicians.

Representatives of more than two thousand theatres of all kinds elected the following officers:

Walter Vincent, of Wilmer & Vincent, president; Harry Rapley, owner of the International Theatre in Washington, vice-president; Winthrop Ames, treasurer; Alfred E.

Aarons, secretary. The nominating committee putting forward the names of these officers was composed of A. L. Erlanger, chairman; Lee Shubert, Nathan Appel, Sam H. Harris and Winthrop Ames.

Members of the Board of Directors appointed by the various groups represented by the managers in the association were announced as follows:

For cities of 500,000 or more—Lee Shubert and A. L. Erlanger; alternates, Ralph W. Long and Joseph P. Bickerton. For cities of 200,000 to 500,000—Lee M. Boda, Columbus, O., Felix R. Wendelschafer of Providence; alternates, Morris S. Schlesinger of Newark and Augustus Pitou, Jr. of Louisville. For cities under 200,000—Nathan Appel of York, Pa., O. S. Hathaway of Middletown, N. Y.; alternates J. C. Mishler of Altoona, Pa., and John A. Himmelein of Sandusky, O. Touring managers, Arthur C. Aisten, Gus Hill; alternates, John Coleman and George Goetz.



CHARLES CLARY

Star of American Film Co.'s production of "Sunset Jones" as he appears in the title role of that picture

Mrs. Hammerstein Loses Opera House

Judge Mack in the Federal Court last week issued an order directing Lawrence Berenson, receiver for Mrs. Oscar Hammerstein and the Hammerstein Opera Company, to surrender the Manhattan Opera House, where Mrs. Hammerstein lives, to her step-daughters, Mrs. Stella H. Pope and Mrs. Rose H. Tostevin, daughters of the late Oscar Hammerstein, who purchased the opera house at an auction sale of the property held last June under foreclosure proceedings. Mr. Berenson, the receiver, can appeal to the Federal Circuit Court of Appeals for an injunction and thus delay the surrender.

"Liliom" in Yiddish

Max R. Winer announces the production of "Liliom" in Yiddish at the Irving Place Art Theatre early next month.

In Morosco Play

The company which Oliver Morosco will present in "Wait Till We're Married," to open out of town Labor Day, will include Henry Duffy, Arthur Albertson, Rapley Holmes, Frank Sylvestre, Marion Coakley, Katherine Kaelred, Edna May, Lucy Beaumont, Kate Jepson and Jean Shelby.

No Music from Farrar

In place of the incidental music for "Don Juan," which was to have been arranged for Lou Tellegen by Geraldine Farrar, but has not been forthcoming, Frank Reicher has secured the services of Theodore Bendix, who will select the old Spanish music which will be a feature of the play.

"Highlowbrow" in Vaudeville

Martin Beck has acquired S. Jay Kaufman's one-act play "Highlowbrow" and will produce it on the Orpheum circuit with William Halligan as the star, opening in Winnipeg. The play was originally produced for the Friars Club, with Frank Bacon, Francine Larrimore, Cyril Keightley, Harold Mestayer, Harold Vosburgh and Tom E. Shea in the cast.

"Two Little Girls" Closing

"Two Little Girls in Blue," A. L. Erlanger's musical comedy success, will close at the Cohan Theatre on Saturday night, August 27, and then take a brief vacation before starting upon a long tour of the principal cities in September.

"The Bat" Anniversary

Wagenhals and Kemper's dramatic hit, "The Bat," by Mary Roberts Rinehart and Avery Hopwood, celebrated its first anniversary at the Morosco Theatre last Tuesday night. The play was first presented to theatregoers exactly one year ago. It is the only play produced last year to still be running in New York. The gross receipts at the box office have reached close to \$1,500,000.

Stuart Walker Season Closing

Stuart Walker announces that the last performance of his 1921 season at the Murat Theatre in Indianapolis will be given on Saturday night, September 3rd. This will mark his 636th performance in that city.

BROADWAY TIME TABLE—Week of Aug. 29th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Back Pay	Helen MacKellar	To be reviewed	Aug. 20	Eltinge	West 43d	8:30—W. & S. 2:30	1st week
The Bat	Edie Ellner, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 21	Morosco	West 40th	8:30—W. & S. 2:30	\$5,000
The Broadway Whirl	Rich. Carls, Blanche Ring, C. Winninger	Amusing revue	June 8	Solway	West 49d	8:30—W. & S. 2:30	\$2,000
The Detour	Edie Shannon, Augustin Duncan	Reviewed in this issue	Aug. 23	Astor	Bway & 45th	8:30—W. & S. 2:30	1st week
Daley	Lynn Fontanne	Highly amusing comedy	Aug. 13	Fraser	West 43d	8:30—W. & S. 2:30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 11th	8:30—W. & S. 2:30	Capacity
Gettie Gertie's Career	Hasel Dawn, Walter Jones	Old-fashioned farce	Aug. 1	Republio	W. 43d	8:30—W. & S. 2:30	\$3,500
The Green Goddess	George Arlino	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—F. & S. 2:30	\$7,000
Greenwich Village Follies	Irene Franklin, James Watts	To be reviewed	Aug. 30	Shubert	West 44th	8:30—W. & S. 2:30	1st week
Honors Are Even	William Courtney, Lois Fisher	Talky comedy	Aug. 10	Times Square	West 42d	8:30—Th. & S. 2:30	Capacity
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 28	Nora Bayes	West 44th	8:30—W. & S. 2:30	\$6,500
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	West 44th	8:30—W. & S. 2:30	\$15,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Melnor	Apr. 20	Pulton	West 45th	8:15—Th. & S. 2:15	Capacity
March Hares	Alexander Onslow, Lucile Watson	Brilliant satirical farce	Aug. 11	Bijou	W. 46th	8:30—W. & S. 2:30	\$5,000
The Mask of Hamlet	Laura Walker	Reviewed in this issue	Aug. 22	Princess	West 29th	8:30—W. & S. 2:30	1st week
The Mimic World	Jimmie Hunsay, Mae West	Charming English comedy	Feb. 25	Garrick	West 25th	8:30—Th. & S. 2:30	\$4,000
Mr. Pim Passes By	Laura Hope-Crews, Kenneth Douglas	Well-acted social comedy	Mar. 2	Klaw	West 46th	8:30—W. & S. 2:30	\$10,000
Nice People	Francine Larrimore	Entertaining mystery comedy	Aug. 15	39th Street	West 39th	8:30—W. & S. 2:30	Capacity
The Nightingale	Jerome Patrick, Flora Sheffield	Reviewed in this issue	Aug. 17	Longacre	West 48th	8:30—W. & S. 2:30	\$7,500
Nobody's Money	Wallace Eddinger	To be reviewed	Aug. 27	Playhouse	West 48th	8:30—W. & S. 2:30	1st week
Personality	Henry B. Dixey, Louis Bannison	Reviewed in this issue	Aug. 20	Hudson	West 44th	8:30—W. & S. 2:30	1st week
The Poppy God	Leut. Tim Bryann	Superior musical comedy	Aug. 23	Town Hall	West 43d	8:30—W. & S. 2:30	1st week
Put and Take	Marjlyn Miller, Leon Errol	Amusing revue	Dec. 31	New Amsterdam	West 42d	8:30—W. & S. 2:30	Capacity
Bally	George White, Ann Pennington	Reviewed in this issue	Aug. 22	Liberty	West 42d	8:30—W. & S. 2:30	Capacity
Scandals of 1921	John Cumberland	Naggy musical comedy	May 23	Henry Miller's	West 42d	8:30—Th. & S. 2:30	1st week
The Scarlet Man	Miller & Lykes, Sisde & Blake	To be reviewed	Aug. 25	Sam H. Harris	West 42d	8:30—W. & S. 2:30	\$6,000
Shuffle Along	Ernest Truex	Sentimental play with music	Aug. 16	Cort	West 42d	8:15—W. & S. 2:30	1st week
Six Cylinder Love	Emma Dunn, Ernest Glendinning	Romantic play	Aug. 15	49th Street	West 48th	8:30—Th. & S. 2:30	\$7,500
Sony	Violet Fleming, Otto Kruger	To be reviewed	Aug. 30	National	West 41st	8:30—W. & S. 2:30	1st week
Sony	Clare Barnes, Joe Ruben	Average musical comedy	Aug. 9	Osine	Bway & 39th	8:30—W. & S. 2:30	Capacity
Swords	Julia Sanderson	To be reviewed	Aug. 24	Cohan	West 30th	8:30—T. & S. 2:30	1st week
Tangerine	Frank Morgan, Helen Meaken	To be reviewed	Aug. 31	Cohan	Bway & 43d	8:30—W. & S. 2:30	1st week
The Triumph of X	Barney Bernard	Weekly change of bill	Aug. 29	Palace	Bway & 47th	8:30—Daily 2:00	Capacity
Two Blocks Away	B. F. Keith Features	To be reviewed	Aug. 29	Gaiety	Bway & 46th	8:30—W. & S. 2:30	1st week
Vaudeville	Ida St. Leon	Good Winter Garden show	June 13	Winter Garden	Bway & 50th	8:00—T. Th. & S. 2:00	\$15,500
The Wheel	Dorothy Ward, Adelaide & Hughes	Gorgeous revue	June 31	Globe	Bway & 48th	8:30—W. & S. 2:30	Capacity
Whirl of New York	Raymond Hitchcock, Fannie Brice						
Ziegfeld Follies							

Broadway Buzz

SEVERAL ambitious detectives raided the Laff Shop on west 46th St. last week and arrested 38 men, most of whom were performers, whom they charged with disorderly conduct. After being locked up for the outrageous crime of eating, the terrible criminals were arraigned in court, whereupon, being honorably discharged, they enjoyed a real laugh at the expense of the over zealous cops.

A monster party was held at Proctor's Fifth Ave. Theatre last week to inaugurate the installation of the elevator service which will be used to convey performers to and from their dressing rooms. We take these means of congratulating Mr. Proctor who has always been interested in the uplift of the stage.

It had developed that Peggy Hopkins Joyce made a flying trip to France for the sole purpose of interviewing Henri Letellier, wealthy publisher, who is regarded as being the world's greatest expert on lovely women. Upon meeting the celebrated connoisseur of beautiful things, the much press agented Peggie demanded to know if he said that she was not pretty, saying she had travelled 5,000 miles in order to find out. Which merely substantiates the oft repeated statement that, good looks often go a great way.

Why Complain?

Mrs. Andrew Tombes, wife of the well known comedian, complains that her husband would not give her money for household expenses and that all he sent to her was a bottle of Scotch whiskey. Mr. Tombes evidently figured his wife was entitled to a kick so he sent it to her in bottled form.

According to reports, Eva Lavalliere, former Parisian stage beauty, has forsaken the bright lights of Paris for the quiet surroundings of a country farm. Mlle. Lavalliere evidently prefers hanging around the neck of the woods.



My Country 'Tis of Thee

Fred Cruise, manager of the Rialto Theatre, is noted for his generosity, and enjoys the reputation of never having turned a deaf ear to other peoples' wants. Fred was recently approached by a seedy looking stranger, who, after unloading a hard luck story, wound up his monologue by asking for a dime. Upon receiving the coin, the weary one said, "Thanks, old man; you have acted like a real American." Whereupon Fred replied, "And to prove I am a real American, I am going to pay the war tax on the dime I just gave you. Here's another cent."

Florence Darling, former musical comedy favorite, is suing her husband for divorce, claiming that he has been centering his attentions on another woman. Florence evidently feels that one Darling in the family is plenty.

Page Ponce de Leon!

Sarah Bernhardt, who is ill in Paris, sends the following message to her many American friends: "Do not worry. I am seventy-seven years old and though suffering from a severe cold my youth will enable me to pull through." According to her youth, within a couple of hundred years the divine Sarah should be old enough to travel about without a chaperone.

Mabel Withee who impersonates the heroine of "Sonny" now playing at the Cort Theatre, is very fond of music and her favorite number is "The Rosary." Probably on account of the line—"The Hours I Spent Withee Dear Heart."

Upon being told that Lionel Barrymore would appear in "The Claw" this season, a Broadway dumbbell wanted to know what would become of Francine Larrimore's play.

The striking vaudeville and motion picture musicians who have been out for two weeks have rented the Lexington Theatre for four weeks and will give a series of concerts to raise a strike fund. If you are fond of harmony, by all means attend these concerts, and if you are fond of discords by all means attend their meetings.

Morris Gest, who is now engaging more than four hundred girls for the productions which are to be launched under the direction of Comstock and Gest, has announced that hereafter he will engage only bobbed hair chorus girls. Upon hearing his statement, the regiment of applicants was immediately reinforced by a battalion of barbers who found little difficulty in clipping their way through a mass of wirey entanglements even though they were working at what might be considered a cut rate.

In one of the scenes of Ned Wayburn's new musical comedy, "Town Gossip," a male quartette, supposed to be members of the village choir, is required, and to make it realistic, Wayburn engaged four men who are really church soloists. It is said that Mr. Wayburn spared no expense in order to a-choir singers.

Marguerite Walls was recently appointed supervisor of street dances in Philadelphia. According to her name, Miss Walls is the right woman for the job.

Hope Springs Eternal

Ethel Levey will return in October to fulfill vaudeville engagements which should be interesting news to the solicitors of the various trade papers. A game man is one who will not acknowledge defeat, so we must pass the palm to the jolly ad collectors. Go to it, boys, and here's hoping you all get a page. No harm in hoping, is there?

Horace Goldin's feature trick is to saw a woman in half. That's nothing, we saw women in half very often—saw them in one house the first half and another house the second half.

Daphne Pollard, comedienne who recently arrived from London, is shocked at our Broadway shows, and loudly declares that England would not stand for some of the stuff they get away with on the New York stage. Maybe you're right, Daphne, but on the other hand we patient Yanks have often found it difficult to stand for some of the stuff they get away with on the London stage. However we will admit that several American performers after playing a long run in London had their time cancelled owing to the management deciding that their material was not up to the required standard.

The Considerate Mr. Shayne

The act of Al Shayne was recently interrupted by Miss Wolfus of Williams and Wolfus who shouted from an orchestra chair, "Take off those shoes." It seems Williams uses shoes quite similar to those worn by Shayne, which was the cause of the sudden outbreak. However, it is gratifying to know that Shayne possessed enough stage etiquette not to take off the shoes until he had at least reached his dressing room.

It is reported that a dark cloud is hovering over the domestic bliss of Alice Brady and James Crane. Mr. Crane recently said he had not seen his wife for two weeks. For the sake of both parties, here's hoping that Miss Brady will confine her "Drifting" to the limits of her play.

Artie Chokes

He Receives Attention From A Lady



ADELE ROLLAND

One of the most chic young persons in "Getting Gertie's Garter" at the Republic Theatre, is Miss Rolland who is seen in the role of Nanette. She is here wearing a graceful Stein and Blaine gown of black Pussy Willow Satin Crepe and lace. A novel use of beads forms a unique note of decoration. Miss Rolland is a favorite Broadway farceuse, having been seen last season in "Ladies' Night" with John Cumberland, and proving again her comedy gifts and talent for being decorative in the newest A. H. Woods farce which deals with the hilarious Gertie and her wearing apparel

Photo by
Old Masters





SESSUE HAYAKAWA

Star of R-C pictures who has just started
work on a new production at the West Coast
Studio of the R-C Pictures Corporation

The New Plays

"THE DETOUR"

Owen Davis Play at the Astor
A Fine One

Play in three acts by Owen Davis.
Staged by Augustin Duncan. Produced
by the Shuberts at the Astor Theatre,
August 23.

Stephen Hardy.....Augustin Duncan
Helen.....Effie Shannon
Kate.....Angela McCahill
Tom Lane.....Willard Robertson
Dana Lamont.....Harry Andrews
Dora Lamont.....Eva Condon
Ben Clenny.....Claude Cooper
Weinstein.....James Waters
Jake.....Leon Watsky

Hail Owen Davis! The man who has written so many cheap and tawdry melodramas has written a great play—"The Detour." Great is such a misused word. It has come into our slang and so has come to mean, in many cases, very little. But here I use it in its largest sense. Owen Davis has written a play which takes him out of the class of Broadway playmongers—forgive the word—and places him in the Eugene O'Neill class.

"The Detour" is a serious study told superbly. And without preaching. Without the usual labels. Not a suggestion of anything ultra or highbrow. He has something to say and says it without compromise, courageously, simply and always dramatically. His people live. You have known them. They make no attempts at "funny remarks" but there is fun occasionally in them because of what they are and what their viewpoints are. This, I submit, is great writing. And the surprising thing about "The Detour" is that it is not presented by a repertory theatre.

A farmer in Long Island. His wife. A daughter. The road passing the place has been cut off by a detour. A young chap who owns a garage is ruined because the detour cuts off his business. He loves the daughter. The mother wants the daughter to go to New York to study art. The father objects. He wants the money the wife has saved to buy some land from the young chap. In the end the girl is told she has no talent for art. She cries in the arms of the young man. The father and the mother are reconciled.

Not much as to story? No, but what a world of insight into human relations? The father's seriousness and the mother's self sacrifice ring true. No mock heroics. Instead, the story moves on to a reasonable end. Who would have expected that the girl would be told that she had no talent? I mean who in a Broadway theatre? Occasionally it may seem bitter, but the bitterness is only for the person who refuses to see the truth.

Effie Shannon is the mother. And Augustin Duncan the father. Two portraits that will live. Duncan is established. This was no actor proof part. It had a hundred varying moods and he acted each as gloriously as he acted in "John Ferguson." The others too were genuine. Angela McCahill and Willard Robertson.

But this IS a play. And how few plays we have these days!

S. JAY KAUFMAN.

Owen Davis Play Excellent—Two LeBaron Comedies—Revue at Century Promenade—"Mask of Hamlet" Produced—Negro Revue at Town Hall

TWO COMEDIES BY LE BARON

"Nobody's Money" and "The Scarlet Man" Are Seen
"NOBODY'S MONEY"

Comedy in three acts by William LeBaron. Staged by L. Lawrence Weber at the Longacre Theatre, August 17.
Mrs. Judson.....Helen Lowell
An Expressman.....Dan Day
Francis R. Carey.....Frederick Raymond, Jr.
Carl Russell.....Robert Strange
Helen Carey.....Jean Robertson
A Federal agent.....Joseph P. Murphy
Grace Kendall.....Regina Wallace
John W. Hamilton.....Wallace Eddinger
Eddie Maloney.....Will Deming
Annette Riley.....Shirley De Me
Henry Kendall.....Howard Gould
Bertram Miller.....Phillip Lord
George Kelly.....William J. Brady

"THE SCARLET MAN"

Farce comedy in three acts by William LeBaron. Staged by Ira Hards. Produced by Charles Dillingham at Henry Miller's Theatre, August 22.
Daniel G. Talbot.....William Morris
Margaret.....Beatrice Tremaine
Mrs. Talbot.....Olive May
Helen Clarke.....Patricia Morris
Wilbur Lawrence.....John Cumberland
Mrs. Delafield.....Alice Putnam
Mary Talbot.....Frances Carson
Richard Talbot.....Don Borroughs
Jackson.....John Gray

The trouble with "The Scarlet Man" and "Nobody's Money" are that they are one track ideas. Now one track ideas may be very clever but it takes more than a one track idea to keep a play going. William LeBaron is clever. He has done excellent work in the theatre. But in these two plays, he has taken two ideas which are at most, I think, one-act ideas. That is, there is not enough in them for full-length plays. The material is so thinned out that even the most inexperienced playgoer will see the end almost at the very outset.

"Nobody's Money" tells a story of two authors who have created a fictitious third author. The third author becomes a success and they do not know what to do with his money. The income tax officers get after the fictitious author, and the governor of the state whom the fictitious author has libeled gets after him too. Into this walk two crooks. One is induced to become the fictitious author. In the end he married the governor's daughter. We know the moment he meets her in the first act he will marry her. We know that he is not really the crook. We know that there is not going to be any trouble of any sort. And when I say we know, I do not mean that I happen to know. I mean that the average theatregoer knows. You see, there is nothing that is particularly subtle in the handling of the idea and less that is particularly hilarious. What then, except a so-so evening, is there?

And in "The Scarlet Man" we have the scarlet woman idea turned round. But again we know that nothing can or will happen or there would be no play. We know there is only one situation in the play that counts. When John Cumberland asks the woman to do the right thing by

him. All that leads up to this is mere surplusage. It doesn't matter. The idea is delicious, of course, but the sum total of the evening is that no impression of importance has been made.

Nothing startling in the acting of the two plays. Wallace Eddinger and John Cumberland are extraordinarily capable farceurs but they could not make the plays seem greater than they are.

S. JAY KAUFMAN.

"MASK OF HAMLET"

Inept Socialistic Drama Is Presented

Play in three acts by Ario Flamma. Staged by Cecil Owen. Produced by Excelsior Drama Corp. at the Princess Theatre, August 22.

Paschenako.....Cecil Owen
Trofin.....Ashmead Scott
Katia.....Laura Walker
Powell.....John Todd
Father O'Fallen.....John R. Amory
Marx Marvin.....Harmon MacGregor
Mrs. Marvin.....Leah Winslow
Margaret.....Francesca Rotoli
Mr. Marvin.....George Berry

The first long work of the Italian dramatist Ario Flamma was presented at the Princess Theatre before an audience which found but little of interest in it.

The story concerns the purging experience of a young revolutionist who commits a crime for the cause of revolution. Incidentally he kills his own father and in so doing is brought to realization of the criminality of all wrong doing regardless of the motive in back of it.

The production received a fine staging through the efforts of Cecil Owen who is well-known to Broadway for his artistic and scholarly productions. His management of this almost actionless play was a real tour de force, indicative of how much he can effect by sheer technique. At the last moment Mr. Owen stepped into the cast. His scenes with Laura Walker were decidedly effective for Miss Walker brought to them personal beauty, personal magnetism.

Leah Winslow was a womanly mother, sincere in her difficult scenes and finely impressive.

SAMUEL LOHN.

"THE MIMIC WORLD OF 1921"

Sumptuous Revue at the New Promenade

Revue in two acts. Book and lyrics by Harold Atteridge, James Hussey and Owen Murphy. Music by Jean Schwartz, Lew Pollock and Owen Murphy. Staged by Allan K. Foster. Produced by the Shuberts at the Promenade Theatre, August 17.

Principals: Len Edwards, Eddie Hickey, Albert Wiser, Clarence Harvey, Frank Hurst, Cliff Edwards, Frank Masters, El Brendel, Evelyn Martyn, William Moran, Mae West, Gladys James, Peggy Brown, Flo Burt, Beth Stanley, Ann Toddings, Jimmy Hussey.

Once upon a time there was a theatrical deity who wished to be generous to the world; so he made a mammoth cornucopia out of which he caused to pour forth all sorts of

amusements,—dancing girls, with lustrous eyes and very little clothes; comedians, with jokes some old, some new; and gallons of scenery, lights, costumes, singers and jazz tunes. When he had done all these remarkable things he proceeded to call his work "The Mimic World." Now, if this fact, as stated, is not exactly true, it ought to be, for "The Mimic World," as shows go, is a very lavish affair with coruscating entertainers, who contrive to make life pass very happily for several hours in succession.

We have never been to the Folies Bergere, the much advertised Parisian home of revue revelry, but we venture to declare that this revue equals or surpasses the Parisian standard. In the first place, the cast includes Jimmy Hussey, he of the wonderful Irish wit and the strictly Yiddish comedy. And it includes also Clarence Harvey, Frank Masters, Eddie Hickey, Ann Toddings, Cliff Edwards, Peggy Brown, Mae West and Brendel and Burt.

At all times the chorus was resplendently active, and at times the tunes really necessitated encores.

BERNARD SOBEL.

"PUT AND TAKE"

Another Negro Musical Revue Offered to Broadway

Book and lyrics by Irvin C. Miller. Music by Spencer Williams, Perry Bradford and Tim Rymn. Produced at the Town Hall, August 23.

Principals: Ham Tree Harrington, Earl Dancer, Andrew Tribble, Cora Green, Mildred Smallwood, Irvin C. Miller, Dancer and Green, Emmett Anthony, Fred La Joy, Florence Parham, Lillian Goodner, Mae Louder and Maxie.

"Shuffle Along" has made such a success that it is inevitable that it should be imitated, and almost inevitable that the imitation should fall far short of the original. But here for once the inevitable is not true, for "Put and Take" which made its bow at the Town Hall, Tuesday night, is in practically every way the equal of its predecessor.

The "book" is on the whole highly successful. It sticks largely to the minstrel type of entertainment with only a touch of regulation Broadway musical comedy.

Speed and energy and indomitable spirit characterize the production. Every member of the cast and chorus is a "veritable dynamo." And speaking of the chorus, there has not been a chorus of white girls on Broadway this season or for many seasons past that can hold a candle to these Negresses. They dance agilely, look picturesque and even sing acceptably.

Emmett Anthony handles most of the comedy and does it excellently. He is of course assisted by practically everybody in the cast, but the comedy honors are his. Irvin C. Miller, the author of the piece, and Andrew Tribble also do good work in this line. There is dancing galore, notable among the dancers being Marie, late of vaudeville, Theresa West and Miller again. Florence Parham, who appeared in vaudeville with Nora Bayes recently, is a whole show in herself. Tim Rymn and his orchestra are also pleasantly in evidence. JOHN J. MARTIN.

In the Song Shops

By Jim Gillespie

Wild Doings at the Ross-Fenton Farm— Sidney Mitchell Leaves Remick—Irene Richards Goes to Riviera Company

Of Course Johnny Black

was on hand with his family of instruments, and *Who'll Be the Next To Cry Over You* was accorded a generous reception, with one young lady who was vainly trying to suck a piece of ice through a straw insisting that Johnny had a kind and honest face, and then got mad because nobody would disagree with her. Not to be outdone Leo Friedman, the Paul Revere of the Robert Norton Co., pounced upon the piano stool, and despite the late hour, insisted upon displaying his latest meal ticket, *Fooled Me*, much to the delight of the fox-trotting couples. After pounding out about eighteen or twenty choruses, Leo obligingly introduced the latest member of his musical family, *Gypsy Rose*, and it's well that he did, otherwise the folks would have been gyped out of hearing a wonderful number. During the festivities, a surprise act was announced which proved to be Pat Rooney and Marion Bent. Of course the Love Birds received a real old fashioned welcome, and after flying through a little routine, they were permitted to return to their nest. Taking everything into consideration, the folks had a wonderful time, it being close to 4 A. M. when they heeded the call of *Home Sweet Home*. It was a wonderful tribute to Vincent Lopez, and, may we add, a wonderful plug for the music boys.

Quite a Surprise

Was caused in music circles last week when it became known that Sidney Mitchell, the well known songwriter, had severed his connections with Remick. Mitchell has signed a two year contract with the Broadway Music Co., which will go into effect Sept. 1st, and is guaranteed three plug numbers each year. As for the figures—well, they reminded us of the attendance at the Polo Grounds

Best Selling Music Rolls

AEOLIAN—Fox Trot, Once in a Blue Moon (4493); Waltz, On Sunset Bay (4495).

Q-R-S—Fox Trot, Who'll Be the Next One to Cry Over You (1664); Waltz, Stand Up and Sing for Your Father (1620).

REPUBLIC—Fox Trot, Bring Back My Blushing Rose (737); Waltz, Three O'Clock in the Morning (739).

on a Sunday afternoon. Dan Winkler, mechanical man, is no longer on the pay roll of Remick, he having left their employ last Saturday.

Irene Lipkin

publicity purveyor for Jack Mills, has returned from her vacation and is

sporting a complexion similar to that of a well-done pancake. By that we do not mean that Irene is flat. No, indeed. If appearances count for anything, she should be nearer Fifth Avenue than Broadway. However, Irene is all excited over the marvelous strides of the Caruso song, and is getting callouses on her fingers from pounding the typewriter in behalf of the number. And we must admit it sounds strange to hear her talking of something other than *Strut Miss Lizzie*. Jack Mills left for Canada last Saturday for the purpose of introducing the Caruso number in the various Canadian cities. Before leaving Jack said he would come back feeling happy. After

Best Selling Records

COLUMBIA—Fox Trot, Second Hand Rose (3463), Ted Lewis; Happiness (3426), Art Hickman.

EDISON—Fox Trot, Listening (50800), Green Brothers' Novelty Orch.; Waltz, Love Ship (50803), Club de Vingt Orch.

PATHE—Fox Trot, Mello cello (20577), Selvin's Novelty Orch.; Waltz, Juliette (20579), Bennie Krueger's Orch.

VICTOR—Fox Trot, I Like It (18766), All-Star Orch.; Waltz, The Legend (18761), Joa Smith's Orch.

visiting Canada there is no reason why he shouldn't.

After Four Years

association with the Forster Music Co., Irene E. Richards resigned to take a financial interest in the Riviera Music Co. of Chicago. At a meeting of the Board of Directors, Miss Richards was elected Secretary and made General Sales Manager, which we believe is the first instance in the music publishing business where a woman is at the head of the sales department. Karma, the Riviera fox-trot hit, is to be featured in the fifteen Asher Bros. theatres in Chicago and surrounding cities during the week of Sept. 1, which will be the opening gun fired by the Riviera Co. in their fall campaign.

At the picnic held recently at Roton Point Park for the disabled soldiers, Emma Frohman, daughter of the late Charles Frohman, and Ted Barron of the Broadway Music Co., were in charge of the vaudeville program. Among the performers who volunteered their services were Mary Feimer, Charles Orr, Emma Hagen, Chas. Glass, Lillian Ring, Ula Sharon and Willie Collins. The boys had a wonderful time, gave three cheers for their benefactors and, of course, voted the Broadway Music Co. as being the best in the world.

Is That So!

My Hawaiian Melody is the title of a brand new number turned out by Dave Ringle and J. Fred Coots of the McKinley firm. It is one of those different numbers with a soothing melody and an honest to goodness lyric. And before we forget, we must tell you that there is a patter chorus and an obligato and—well, we just can't describe it. You'll have to hear the number in order to appreciate it.

A new lyricist has invaded the song writing field, and judging from her latest number she is bound to be heard from in the very near future. Evelyn Rose is the young lady in question, and her name will be on the title page of *Gypsy Rose*, a new number which is being published by the Robert Norton Co.

Lee David has completed a new Italian novelty one step entitled *Figaro* which will be handled by the B. D. Nice firm. It is a real peppery tune with a typical spaghetti flavor and a garlic kick, and should create quite a rumpus in dance circles throughout the country. Ben Levy has engaged a very attractive feature in the person of Irma Rosenheim who is now in charge of the orchestra department, and who is no doubt responsible for the extra heavy rush on that particular branch.

Now that Fred Fisher has announced his fall catalogue we suggest that he line them up in the following manner: *I've Been Saving For a Rainy Day* so *When the Honeymoon Is Over* we will travel *In My Tippy Canoe* guided by the *Lantern of Love* and pray for a *Bundle of Joy* to croon Ma.

Wolfe Gilbert has a million friends and last week it was our pleasure to discover the reason why. A performer dropped in and asked to hear Wolfe's new number, *Stop—Rest Awhile*. With the assistance of Reilly, Wolfe spent a half hour rehearsing the number turned to Wolfe and said, "What do I owe you for the orchestration?" After recovering from the shock, Wolfe replied,

Best Selling Sheet Music

FOX TROT—Ma, Fred Fisher; Sweet Lady, Leo Feist; Make Me Love You, Remick. WALTZ—Where the Lazy Mississippi Flows, Chappel-Harma.

"Well, I like a good smoke, so if you will walk to the corner with me, I'll buy you a good cigar." And he did. Will that performer use *Stop—Rest Awhile*? What a dumb question. He won't even stop to consider another number.

Hear ye, one and all. Eugene West, the demon lyric writer, has decided to take a flyer in the music publishing game. Gene claims he is tired of making fortunes for other people and intends to hang out a shingle and go in on his own hook. He expects to locate in West 45th street.



VIRGINIA LEE

Who gives a striking performance as a spoiled young wife in "If Women Only Knew," a recent R-C Pictures Corporation production

If your dreams were disturbed by a steady rumble on the night of Aug. 17th, it might interest you to know that the so-called rumble was the echo of a hilarious party which was in session at the Ross-Fenton Farm at Asbury Park. If you feel that you are entitled to some redress, owing to the passing of a sleepless night, we would advise you to bring suit against Vincent Lopez, the celebrated connoisseur of syncopated hoof music, because he was mainly responsible for the wild doings. We really hate to squeal on the well known exponent of sharps and flats, but it serves him right for being so god darned popular with the fashionable set of the New Jersey resort.

In Order to Prove

their esteem, the society contingent gave a reception in Vincent's honor, which resulted in about four hundred members of the Dance and Be Merry Club invading the Ross-Fenton Farm, where to the tune of *For He's A Jolly Good Fellow*, Vince was presented with the key to the city, which, of course, enabled him to plug his various numbers in numerous flats. Owing to the nature of the occasion, the Tin Pan Alley delegation, accompanied by their fall catalogues, were on the job double forte and needless to say, they lost little time in introducing naturals without the aid of a pair of dice. Billy Cripps, of the Remick forces, sang *Aint We Got Fun*, which met with the approval of everybody, including Joe Keit who was holding down a table on the sidelines. After fattening them up with the Fun number, Billy proceeded to mop up with *Bimini Bay*, after which he visited the shower at the end of the hall. Ben Levy, of the B. D. Nice firm, introduced his young debutante, *Paper Doll*, after which Jimmy Flynn, of the Feist stable, trotted out *Cherie* and *Nobody's Baby* which everybody seemed anxious to adopt.

Vincent Lopez and his Kings of Harmony



This group of melody dispensers is entertaining the patrons of the Ross-Fenton Farm at Asbury Park, N. J., and receiving all sorts of praise. But praise means nothing in the lives of Lopez and his "Kings," because they are used to it. Among the songs they are featuring are "Do You Ever Think of Me," "Fooling Me" and "All By Myself."

Below is a view of the Versatile Sextette when they are not engaged in actually making music. Such views are said to be rare, as the six tune artists are nearly always making the air blue with harmony. At present they are being featured at the Blackstone Hotel in Atlantic City, where they are taking the "bored" out of "Board Walk."



The Versatile Sextette

At the Big Vaudeville Houses

PALACE HAS MANY HEADLINERS

Eddie Foy, Victor Moore and Others Please

The Palace packed 'em in as usual with a double row of "standees," and the program brought generous bursts of enthusiasm, particularly for Jack McGowan fresh from "Mary," and for Robert Emmett Keane and Claire Whitney in a clever sketch. And then, for good measure, there was Eddie Foy and a nicely graded assortment of little Foy's.

The Amaranth Sisters, assisted by two male dancers, offered a neat dancing act in the opening spot. The pink hangings were noteworthy, and the novelty screen dance was effective.

Jean Granese, starting with brother Charlie doing a wop specialty in the audience, sang several up-to-the-minute songs, including *You Made Me Forget How to Cry*, *Somebody's Mother*, and *Kentucky Blues*. As an extra, Brother Charlie warbled *They Needed a Song Bird in Heaven So God Took Caruso Away*. The audience liked it.

George Choos presented an exceptionally well-staged musical comedy called "Two Little Pals," featuring Jack Henry and Edythe Maye, and including Harry Meyers and Estelle McNeal. The title song is pretty, and a lively number, *Kitchen Juliet*, was pleasing. Harry Pearce and Mabel Grete introduced a novelty dance near the end of the show, which brightened it up considerably, particularly on Monday evening.

Jack McGowan, with Jack McManus at the piano, delighted everybody with his "Mary" version of *All By Myself*, and the bit of *The Love Nest*. I wonder who made a big hit, as did *You're Just the Type for a Bungalow*. He sang two of his own songs, *Birds of a Feather and Help Me*. As an extra he offered *Tuck Me to Sleep*.

Lawrence Gratton has written a bright little playlet for Robert Emmett Keane and Claire Whitney called "The Gossipy Sex," in which he proves to the hilarity of the audience that it is not the fair sex alone that relishes a bit of scandal and breaks up happy homes by their thoughtless gossip. There is just enough solid truth back of the sketch to make it doubly worth while.

After intermission Eddie Foy and the Younger Foy's showed how easy it is to land a job as entertainers in a restaurant. The two girls seemed to have the most talent. The act rambles along agreeably through many minutes and at least a half dozen curtain calls.

Ruth Budd, with the electrifying personality—a sort of sublimated *Eva Tanguay*—sang *Pucker Up* and *Just Like a Gypsy*, and then stripped for gym. Her acrobatics are daring and original. Such aerial nonchalance is seldom seen. *Rube Beckwith* at the piano plays well, and watches the ropes carefully.

Of course, Victor Moore and Emma Littlefield and "Props" (who, by the way, appears to delight in his part, especially when he has the hammer handy), were the usual riot in

Eddie Foy at the Palace—Riverside Has Horace Goldin—Harry Carroll at New Brighton—At the Chicago Majestic—Other Vaudeville Bills

Palace.

AMARANTH SISTERS AND CO.

JEAN GRANESE

GEORGE CHOOS' "TWO LITTLE PALS"

JACK MCGOWAN STAR OF "MARY"

ROBERT EMMETT KEANE AND CLAIRE WHITNEY "GOSSIP"

EDDIE FOY AND HIS MOB-

RUTH BUDD

VICTOR MOORE = EMMA LITTLEFIELD AND CO.

IVAN BANKOFF AND CO.

"Change Your Act or Back to the Woods."

Ivan Bankoff and a very talented girl closed with marvelous toe dancing and whirlwinds that were constantly interrupted with enthusiastic applause. Their sureness and precision were excellent and they held the audience to the end. CONN.

81ST STREET BILL IS ENTERTAINING D. D. H.?, Primrose Semon and Sheila Terry Popular

With Monday afternoon bright and sunshiny as well as agreeably cool, this week's bill at the Eighty-first Street Theatre opened before a good sized audience, showing first James and Etta Mitchell having what they are pleased to call fun in the air on a perilously revolving ladder.

Madelon and Paula Miller next entertained with a melange of songs, dances and instrumental music, the latter ranging from the snappiest of ragtime to the well worn but ever popular *Prelude in C Sharp Minor* of Rachmaninoff. Their spritely youthfulness and general air of having the best time in the world proved infectious and won them a generous round of applause.

Primrose Semon, Arthur Conrad and Co. then presented a new act which is reviewed elsewhere.

Those who were not acquainted with the mystical "D. D. H.?" awaited his appearance, with no little curiosity. He proved, however, to be the least objectionable book agent we have ever come across and after he had finished demonstrating his "Encyclopaedia Hepatica," we were in such a good humor that we were almost tempted to buy one. The vaudeville fans demonstrated their approval of his line of patter so vociferously that they left little doubt as to his being the hit of the bill.

Ed. Pressler and Blanche Klaiss were next in the line of mirth-provokers. Miss Klaiss opened with the sentimental *I'll Forget You*, but came down to earth later on with *Home Again Blues*. Ed. Pressler, beside being one of the thinnest, is one of the most original comedy pianists extant, and he and his partner had little difficulty in holding their audience from the initial appearance to the final bow.

Sheila Terry, assisted by Harry Peterson and Morris Lloyd, presented a musical sketch containing some tuneful bits of melody and a number of jazzy dance steps. According to the story, two men in love with the same girl try to win her, one with his singing and the other with his dancing. Miss Terry seems to favor the old music masters, and the shades of Liszt and Mendelssohn, playing the *Second*

Hungarian Rhapsody and the *Spring Song*, are evoked to bear out her theories, but in the end she succumbs to the charms of the modern dance and bestows her hand on the nimble footed buck and wing specialist. DAVIS.

CHICAGO — MAJESTIC

Frisco Heads List of Feature Acts

A good bill with several real headline acts is holding forth at the Majestic this week. Frisco, of course, is the best bet, but practically every act on the bill was in the encore class.

Clairmont Brothers open with a balancing act that is entertaining.

Green and Myra follow, and Monday afternoon found the going a little hard at first, though they warmed up later and went over well. Green's violin playing and dancing are the features of the act, and Miss Myra sings well.

Gilfoyle and Lange present an amusing act that consists of comedy, music and pretty gowns. In this last respect Miss Lange excels, and Gilfoyle's comedy gets a good response.

Carl McCullough in a nut act follows. He has some good material and puts it over very well. He also offers a few song numbers that brighten up the act a lot. He is assisted at the piano by Tom Elliott.

Farrell Taylor and company have a skit entitled "The African Duke" which combines some excellent musical numbers with blackface comedy. Carlena Diamond plays the harp and Edith Swan the trombone, while the two men supply the laughs. The house was enthusiastic over the combination and brought them back a number of times.

Muller and Stanley have a classy act which all but stopped the show Monday afternoon. Miss Muller is an unusually clever comedienne and Stanley makes a good foil for her humor. They scored one of the biggest hits on the bill, and deserved the applause they got.

Frisco follows. He is the same old Frisco, only better than ever. Loretta McDermott and Eddie Cox round out the trio, and altogether the act is a riot. Frisco does not hog the stage, but gives his partners ample opportunity to display their dance wares, which they do to advantage.

Everything was all set for a hit when Dolly Kay came on. She sings her numbers in her own particular style and puts them over strong.

Lilla Jewell Faulkner presents a pleasing revue to close and has no trouble holding the house. The act is worthy of a much better position. CARE.

ONCOMERS

Individuals of the theatre whom *Dramatic Mirror* and *Theatre World* hail as very worth watching!

JOANNA ROOS.
ALBERT CARROLL.
FLORENCE NORMAND
MILDRED KEATS

The New Acts

Primrose Semon Scores in Vaudeville Act

The new act of *Primrose Semon*, *Arthur Conrad and Co.*, opening this week at the Eighty-first Street Theatre, gives promise of a good, long run. The sketch, held together by a slender but sufficient plot, begins with the arrival of *Miss Semon*, a vaudeville artiste, at the stage door of the theatre where she is performing. After an indignant altercation with her taxicab driver, which, true to life, ends with her paying the full amount of the bill, she is seen through a gauze curtain in her dressing room where she changes costume for the act within the act. This consists of imitations of such favorites as *Al Jolson*, *Eddie Foy* and *Eddie Cantor*, and is undoubtedly the most enjoyable part of her performance. Her impressions of Broadway's most popular comedians are vivid and sparkling and the applause with which they are greeted leaves no doubt as to their being easily recognizable.

The turn ends with a scene outside the stage door, where she is picked up by a Johnnie of her acquaintance. With true vaudevillian disregard of the conventions, they present a love scene generously mixed with comedy, at the end of which they depart, presumably in search of the traditional lobster supper.

Arthur Conrad's work, as the taxicab driver and as the stage door Johnnie, is clever and satisfying, but the success of the sketch rests principally and not without reason on the vivacity and versatility of *Miss Semon*.

Rasso and Co. Offer a Juggling Act

Rasso & Co., a man and woman, offered a new act at the Fifth Avenue. The entire act is held up by the male member, who offers a routine of juggling, some new, some old. His feature stunt is executed at the finish. It is a Pathe talking machine, playing a Caruso record, balanced on the end of a whip, then placed on the forehead. This and the soda glass stunt were novel. Other stunts, which included juggling cannon ball, tissue paper ball and an egg, and the nine balls with the hat, displayed marked experience. *Rasso & Co.* is no doubt a foreign importation. It will do to close the bills in the better houses.

Sharkey, Roth and Witt at the Fifth Ave.

A new singing trio is offered by *Sharkey, Roth and Witt*. They open with a special number, then go into a piano-violin solo, while the third member renders a song, which is put over with pep and personality. He also sings *It's What She Does That Makes Me Love Her*. This number added greatly to their song hits. The member who rendered this number holds the entire act up for personality and appearance, and he is certainly an asset to the turn. Two of the boys then double, singing *I Ain't Gona Be Nobody's Fool*, after which the pianist offered a number, with the aid of a ukulele. In the Year of 1932, a blue law number, and *The Wang*

Wang Blues were put over well for their finish. *Sharkey, Roth and Witt* have a corking singing turn. They were an applause hit Monday evening.

"Fragments" a Novel Singing Sextette

With a cast of six, three men and three women, carrying special drops for each song rendered, "Fragments" is really novel in the way of singing sextettes, but that is all it is, a novelty. The singing is fair, and the different numbers rendered were too dull to be appreciated. The turn opens with a prologue, announcing to the audience the various characters portrayed. A song is then rendered by two comely young misses, and only one has a voice of any account. A minuet dance follows, then a Chinese number is sung. One of the male members then make an appearance, singing a ballad entitled *Old-Fashioned Piano My Grandmother Played*. He did fairly well. Then a ditty by one of the female members about a shop girl going on the stage did not even get a ripple, and the same can be said of a song entitled *As Ye Sow So Shall Ye Reap*. Their closing number, a cabaret scene, was the best of the acts offered, probably because it was a special number written for the turn. The way the act stands at present will never get it anywhere. It needs better material and snappier songs.

George Yeoman and "Lizzie" Offer New Material

George Yeoman and his famous "Lizzie" were the hit of the bill at the Fifth Ave. the first half of the week. *Mr. Yeoman*, who is featured as a new act, may be said to be mostly new, for his stories are pointed, clever and timely, in fact they are up to the moment. It is really remarkable what a long list of clever sallies one may pull at the expense of the nickel-in-the-slot feedery. *Mr. Yeoman* is not only entertaining, but highly instructive. Here is the way; we have always been under the impression that "Golf" was the favorite pastime of bankers and such like. We were in error and herewith recant. In closing his act *Mr. Yeoman* pulled a number of wheezes about the ancient and honored game of golf, and judging by the laughs he got the audiences that frequent this playhouse are thoroughly versed in the game. *Mr. Yeoman* has a voice

that is pre-eminently suited for the kind of act he is giving. He never speaks above conversational tones, yet we, who sat in the rear of the house, did not lose a single word of what he said. *Mr. Yeoman* pleased us mightily and evidently affected the audience the same way, judging by the number of bows he was called upon to make.

"The Private Detective" at Proctor's in Mt. Vernon

"The Private Detective" is a sort of a semi-dramatic offering written around a detective who is so confident of his own ability that he neglects to heed the advice of anybody including his wife who is anxious to be of assistance to him. Tired of being neglected, the wife becomes involved in an affair with a prominent Wall Street man who sends her a letter which she loses. While trying to locate the message, which by the way did not mention her name, the husband appears. After putting her through a cross examination during which he accuses her of being untrue, etc., he suddenly flashes the letter which he found in the hall. She feigns ignorance claiming it was meant for the woman up stairs who takes the blame owing to their close relations. The Wall Street man suddenly appears and upon learning the truth, the detective decides to take the law in his own hands, but following an offer by the Wall Street man, which consists of a liberal amount of money, he decides to let the matter drop. Upon accepting the money, the magistrate declares that should the detective ever mention the affair he will have him arrested for blackmail. It is a clever offering, has been well staged and boasts of an excellent cast. It should have no difficulty in holding its own on any bill.

AT PROCTOR'S MT. VERNON Hackett and Delmar Revue Heads Bill

An unusually well balanced bill is holding sway the first half with each turn going over to substantial results. *Fred Hanley*, a comedy juggler, opened the show and lost little time in warming the house with his live wire offering; *Hanley* with his grotesque makeup and ridiculous antics, kept the house in a merry state, who when not laughing at his

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

You Made Me Forget	How to Cry	Jean Grasso
Just Like a Gypsy	Ruth Ruhl	
I Wonder Who	Kane and Herman	
Mummy	Joe Dancy	

clean cut comedy were kept busy applauding his various juggling stunts. *Sully and Thomas*, the former of the original *Sully Family*, drew the deuce and experienced little difficulty in following the opener.

"The Private Detective," a new act is fully reviewed under new acts.

Bobbie and Nelson offered an entertaining routine of songs and talk which they put over in a business like manner. *Nelson's* number *Mummy* in which he borrowed the mannerisms of *Eddie Leonard*, *Al Jolson* and other songsters, simply tied up the show which resulted in numerous encores.

The *Hackett and Delmar* revue in closing position held the attention of all until the finish. It is an elaborate dance offering bringing to light a sister team who judging from their work are sure to be heard from in the near future, which however should not detract from the work of the two principals, whose ability as dancers is beyond reproach.

HORACE GOLDIN AT RIVERSIDE Illusionist Is Feature of Good Show

Horace Goldin cutting up a woman in two, is not a pleasant subject, but the manner of *Goldin's* remarkable showmanship displayed with this wonderful stunt makes the audience forget the thought. *Goldin* had them guessing. His other stunts received much applause. The hit of the bill was received by the great illusionist.

The *Courtney Sisters* rendered several harmonious numbers, every one going over with a wallop. They were ably assisted by a capable cast, of instrumental soloists.

Herman Timberg, danced and fiddled his way into the hearts of the entire house. *Timberg* was at home, and he certainly knows how to handle his audience. He played several violin selections, and made many "wise" cracks. He received several curtain calls on his exit.

Hert Fitzgibbons and brother put over his "Nut Stuff" to a hit. The brother demonstrated that he was there when it comes to playing the Xylophone. They were forced to take several encores.

Frank Ellis in "A Dress Rehearsal" by *Alice Gerstenberg*, was supported by a capable cast. The story is about a strike, and then there is the vamp and the villain. Plenty of laughs and good comedy make up the skit. The act did very nicely.

Al Haig and Earl La Vere did nicely with their fast double. Their entire skit received much attention.

Espe and Dutton, re-united, are offering a good novelty. Their comedy and cannon ball bit, were appreciated.

The *Three Lordens*, opened the show, and they certainly started the ball a rolling. They did nicely.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Kirke La Shelle Begins Boston Season with "The Bonnie Brier Bush" at the Tremont, with Cast Including J. H. Stoddard, Augustin Duncan, Irma La Pierre and Edith Taliaferro.

William Faversham Makes Debut as Star in "A Royal Rival" at the Criterion, Supported by Julia Opp, Joseph Holland, Edwin Stevens, Jessie Busley and Maggie Holloway Fisher.

"Turn to the Right" Is Presented by John Golden at the Gaiety Theatre.

Arthur Hopkins Presents "The Happy Ending" at the Shubert Theatre with Margaret Mower in the Principal Role.

A. H. Woods Presents the Dolly Sisters in "His Bridal Night" at the Republic Theatre, Supported by John Westley, Pedro de Cordoba and Lucile Watson.



EDITH STOREY *As she appears in the leading role of "The Greater Profit," her most recent starring production for R-C Pictures Corporation*

DRAMATIC MIRROR

HARRY CARROLL ON BRIGHTON BILL Ford Sisters and Kane and Herman Score

A goodly crowd was in attendance at the New Brighton Theatre on Monday night. Manager Robinson has provided the Brighton Beachers with a very good bill this week. The opening act was *Anna Belle*, with *Joe* and *Sherman Trennell*, presenting "Bits of Circusdom." It is one of the best acts of its kind and shouldn't have a very hard time getting work. It is a bright opening act.

Clinton and Willow followed with a nut act entitled "Even as You and I," which is very funny. The male half of the act does most of the work and it would be just as well if he did not because he becomes monotonous with his nut stuff. He shows signs of cleverness, but he is throwing away his talent on such worthless material.

Irving and Jack Kaufman, those famous phonograph singers, when the curtain rises, step out of a large phonograph singing his big hit, *Humming*. These boys were given a hearty welcome by the Brighton audience. The following numbers were also very well received, *Tulips, Somebody's Mother, Oh! Boy, Carolina*, and *Cherie*. These boys were a decided hit and had to sing two encores.

Then followed the laughing hit of the evening, *Eddie Kane and Jay Herman*, "The Midnight Sons," in "A Ragtime Cocktail." Their opening number is an especially written song that is put over splendidly by both men. They then give us about twelve minutes of very funny patter after which the straight man sings *Tell Me*. An encore was called for and *I Wonder Who* was rendered to the satisfaction of the entire audience. These boys stopped the show.

We then witnessed the *Ford Sisters*, in frolics of 1921 which is as good as any entertainment in vaudeville to-day. This big act opens in front of a beautiful tapestry drop. The sisters enter clothed in costumes of the Eighteenth Century, and dance an old fashioned minuet to a violin accompaniment. After this there is a song, *Sunny Spoin and You* rendered by the only singer in the company. The scene then changes to a full stage setting and a Spanish dance is rendered by the sisters, accompanied by their own orchestra. We then listened to a beautiful violin solo, after which we again were delighted with some more dancing by the *Misses Ford*. We must give these girls credit for the way they staged the act and for surrounding themselves with such a

good company. Particular praise is due the young man who played the Gypsy air on the mandolin. There is not a dull moment in the act and it was enjoyed by every one present. The gowns worn by the *Ford Sisters* are very pretty. This act closed the first half of the bill.

The second half opened with the usual Topics of the Day, followed by *Sylvia Clark* in what is billed as "Artistic Buffoonery." This little miss is quite clever but is very much in need of some good material. She opens with a personality number and then sings a few character songs which was very well received by the Monday night audience. Among the popular numbers sung by *Miss Clark* were *Just a Week From To-Day*, and for an encore she sang *Alvon Tilzer's* new song, *Dapper Dan*.

Carleton Hoagland presented *Harry Carroll* in what is billed as a new act, "The Varieties of 1921," but we failed to recognize much that is new outside of one or two numbers. The act runs about forty minutes, about twenty-five of which was taken up by *Mr. Carroll*. All the numbers used in the act were especially written by *Mr. Carroll*. BLAUFOX.

BUSHWICK BILL GOES OVER WELL Joe Darcey Wins Applause Honors of Program

Joe Darcey, minstrel, took away the honors of the current bill at the Bushwick with four or five encores. He sang *Mammy, All By Myself, Now I Lay Me Down to Sleep* and others. His voice is good and he had to make a curtain speech before he was allowed off. He also sang a ballad dedicated to Caruso which was good and well received.

Spencer and Williams were a close second with their jokes, and *Just the Type for a Bungalow* went over with a bang. He knows how to tell jokes and stories, and they received a good hand.

John and Nellie Olms mystified in the opening act with some very good magical stunts which he accomplished with much ease and smoothness.

Sam Liebert in "The Shattered Idol," a Jewish farce much on the order of the "Auctioneer" made tears and laughter chase each other throughout, and of course, after finding himself penniless, after being rich, he again found it a mistake.

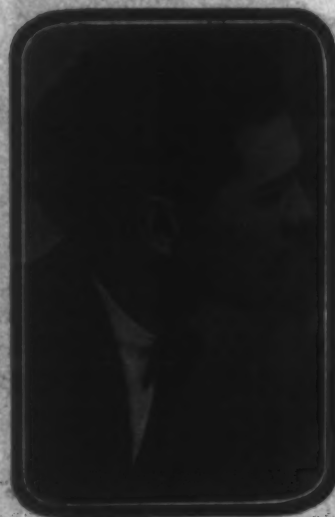
William and Joe Mandel have an acrobatic act done in burlesque, which brought out many good stunts which were appreciated even though done in comedy. They got a good hand.

The Ohio Girl, who is supposed to have a wide vocal range, sang some of her own selections and an operatic piece, but her voice did not go well, and she was barely applauded. Her pianist apparently sang as well as she did.

"Parlor, Bedroom and Bath," the Broadway play reproduced, took well, and its many complicating incidents were the source of much merriment in the audience. It was well acted by *Eda Von Luke* and *Sager Midgley* and company.

Ernest R. Ball sang a couple of his new compositions, and a medley of his old ones, each of which brought forth applause as he proceeded from one to another.

HUSTER.



CULLEN LANDIS

Popular film player who is leading man with *Alice Lake* in her newest Metro picture, "The Infamous Miss Revell"

SYRACUSE—KEITH'S Harry Holman Heads Entertaining Bill

Monday night found the big house all filled in on the lower floor, with a goodly sized crowd in the upper tiers. The bill, although somewhat mis-spotted, moved with a snap and vim.

The opener was *Camilla* and her birds, and there isn't a better opening number on the circuit to get an audience in the right mood from the start.

Ed. and May Ernie, on No. 2, exhibited their "Three Feet of Comedy," with *Ed's* one foot doing most of the exhibiting.

Harry Holman placed away up front, had them gasping for breath on his first entrance. With a splendid vehicle and two clever girls to work with, big *Harry* gets more pep, snap, and variety out of his act than half a hundred other vaudevillians can ever think of getting. He landed soundly the hit of the evening, and a speech to beg off with.

Next to close intermission came *Ryan and Ryan*, a novelty dancing team who lost a sure-fire hit by their place on the bill. They have a snappy, fast, novelty number, which in another spot would have landed soundly.

Opening the second half was "Rolf's Revue," a musical act which scored mildly.

Working next to closing was *Mack and James* in their Aaron Hoffman skit, which took them over for a sure-fire hit. *Miss James'* rendering of *Tuck Me to Sleep in My Tucky Home* is about the best number put over at the house in weeks.

Three Kitaro Brothers closed with their novelty act, holding them in nicely. BENNETT.

VARIED BILL AT THE AMERICAN "Pep O' Mint Revue" and Others Win Applause

Surely, no one who goes to the American for entertainment this week can complain about the quantity and quality he gets for a single price of admission. There is enough diversified amusement to keep a three ring circus going, and in addition there are several motion pictures

which make the spare intervals interesting.

Poul and Pauline open with a trapeze act in which they do strenuous hand twists, dangerous neck holds, and hanging by the teeth.

The act is an interesting one and goes over well.

Norbert and Lotta do musical stunts on the saxophone, violin and accordion. They play *Kismet* and *Down the Trail to Home Sweet Home*.

Chadwick and Taylor, colored entertainers, are a lively pair. They do some nifty clog dancing, tell humorous stories and sing happily *Mother O' Mine*.

Ryan and Mann are good laugh-getters, and they have it to their credit that they tell jokes that are clean. Their spoofing about soap is especially funny.

Argotti and Herman is a combination act featuring dwarf acrobatics and novelty tumbling.

Lorn Mahoney offers an Irish act with Irish songs, and jokes old and new. His voice is a good one, his manner engaging and he gets a good hand.

"The Pep o' Mint Revue," a lively combination of song, dance and falsetto stunts, was the next number and it pleased greatly, thanks to a bright duet number and considerable originality.

All the numbers on the bill combined to make up a well-rounded and diversified show. LORA.

5TH AVENUE HAS FAIR PROGRAM

Solly Ward and Bob Hall Are Features

Business Monday night certainly must have pleased Manager McQuade. It was turnaway night for the Fifth Avenue.

The *Four Fords* were programmed as headliners, but a new singing novelty with a cast of six, entitled "Fragments," substituted, although *Solly Ward* and company held honors for headline position.

Gold and Edwards, two men in a novelty skating turn, opened the show, giving it a good start. Their various fast dancing on skates held the house with interest.

Kay Neilson, formerly billed as *Josephine Lennard*, is doing a new singing turn. Following *Miss Neilson*, *Solly Ward* and company went over for the laughing hit of the bill. *Ward* and his funny dialect wrung hearty laughs from the entire house, forcing the act to pause before continuing. The act closed to six curtain calls.

Sharkey, Roth and Witt presented a new singing and piano turn (New Acts), after which another new act with a cast of six, entitled "Fragments," appeared.

Bob Hall, "the extemporaneous chap," offered his usual turn in next to closing. He had the audience his own way from first to last, and they enjoyed *Bob* very much. He has added a song on Caruso, which, of course, got *Bob* plenty of applause; likewise a presidential number duplicated the Caruso applause. Believe me *Bob* is one boy that loves applause, and he holds the stage until the house gives it to him.

Ruso and company man and woman, a foreign juggling importation, closed the show. ROSK.

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Some- thing to Read



Above, Margarita Fisher, star of American films, has been reading her magazine diligently, but she has probably come across a piece of free verse, so that when her maid hands her something else to read, she reaches for it eagerly

Below, Sessue Hayakawa, famous Japanese star of R-C pictures, believes in acquiring learning at all times. At any rate, he dons a costume that looks studious and goes to his book avidly. Maybe it's "Snappy Stories" in a classical binding. Who knows?



Alice Lake, Metro star, has only the highest opinion of books of all kinds, but for real honest-to-Will S. Hays reading matter she thinks a letter from home can't be beat. And she's not very far from being exactly right, at that

Little Trips to Los Angeles Studios

With Otto Harras & Ray Davidson

EARLY announcements about the filming of "Miss Lulu Bett" are very interesting, and indications are—as the weather prophets say—that the prize play-book-picture is going to be well done. Clara Beranger has been chosen to adapt the picture and no less a person than William De Mille is to produce it. The cast too will be one of consequence. Mildred Harris will have the title role and that sterling actor, excellent both on stage and screen, Theodore Roberts, will have a prominent role. There will also be Helen Ferguson, Ethel Wales, Clarence Burton, Mabel Van Buren and May Giracci, not to overlook Milton Sills who will have the chief male role.

Despite the seriousness of his operation, Julian Eltinge, is recovering rapidly, and will soon be at work again.

"The Daughter of Brahma" is to be prepared at the Brunton studios, where J. L. Frothingham will be in charge. In the cast will be Billy Mong, Ethel Grey Terry, James Morrison and Marguerite de la Motte.

Louise Fazenda has been loaned to the Paramount Company and will soon be working in the East. It has been a somewhat unique experience which this actress has carved out for herself. At one time she was doing the romantic heroine in "The Vigilantes," later she has been doing comedy and burlesque parts, and now it is reported that she is going to do straight dramatic roles. Rex Ingram, by the way, is said to be somewhat peeved at having to give her up, as he had borrowed her for "Turn to the Right."

The cast for "Turn to the Right" has been completed and will include Edward Connelly, George Cooper, Lydia Knott, Eric Mayne and William Bletcher, in addition to those

who have been announced previously. **As Might Be Expected**

Nazimova is said to be a great hit in the Metro production of "Camille." Always an emotional actress of great power and decidedly original methods, she has in this production the chance to thrill film fans anew. It will be interesting, furthermore, to follow the critical commentaries on her work, for every great actress of importance has done the part, and Nazimova's interpretation may be relied upon to have distinctive features. The production by the way, is said to be a highly artistic one, done in futuristic style with all sorts of modernized effects.

Kathleen Norris, the popular author of "Mother," and many other successful novels, is reported to be preparing something new for the screen.

What Plans

Elinor Glyn had for starting her own company, have been abandoned, rumor hath it. She was unable to establish certain standards, she states, which she had in mind.

Lowell Sherman and John Cassar have been engaged for the Goldwyn production of "Grand Larceny." Wallace Worsley is directing.

"His Back Against the Wall," recently adapted from a magazine story, by Julien Josephson will have its principal role portrayed by Raymond Hatton. Rowland V. Lee is directing the production.

Carmel Myers and Wallace MacDonald will be co-stars in the Vitagraph production of "Breaking Through."

Realart's forthcoming productions include "Spring Fever" with Bebe

Daniels and "The Heart of Youth," with Constance Binney.

The work of filming "The Woman in the Case," Betty Compson's newest vehicle, is rapidly drawing to a close. This is the Clyde Fitch story which provided a wonderful strangling scene incident and which helped win fame for the late Blanche Walsh.

Elmer Rice is the author of "Wallace Reid's" newest picture, "Rent Free" which was originally a magazine story and is said to be a highly interesting work. The director is Howard Higgins and the cast includes, Gertrude Short, Henry Barrows, Lillian Leighton, and Lucien Littlefield.

"The Cradle," founded on the play of the same name by Eugene Brieux, will be Ethel Clayton's next play. Olga Printzlau is adapting it.

Jack Holt Is

being directed by Joseph Henaberry in "The Call of the North." This picture is founded on the story entitled "The Conjuror's House" by Stewart Edward White. Rollin Sturgeon is supervising the production and Jack Cunningham has made the adaptation.

"Lady Fingers," the insinuating title of Bert Lytell's newest pictures, is now being completed. The well-known playwright, Bayard Veiller, is the director in charge. Mr. Lytell's next picture, it is said, will be a pugilistic story entitled "The Right That Failed."

Ruth Roland, who recently caused her friends much worry by falling prey to an attack of oak poisoning, is now recovering and will soon start completing her work on the interiors for "White Eagle."

A subscriber writes and asked if Dana Todd is a dancing instructor. No, he is not, but a coming moving picture star, who just through friendship for Elinor Glyn, taught her some of our new dances.

Monroe Salisbury will shortly start at the head of his own company. Issy Bernstein, formerly general manager at Universal, is the business manager of the new organization.

Colette Forbes has just commenced work playing an important part with Earl Williams in "Lucky Carson," a new Vitagraph production. Wilfred North is in charge.

Elliott Howe and Jean Hersholt are directing in Stewart Edward White's story, "The Grey Dawn."

Mary Miles Minter will soon begin work in "Tilly" a picture written by Alice Eyton.

Just what the picture is about no one could guess by the name, but Frank Lloyd's latest is now completed and is entitled "Sin Flood."

Harry Meyers has the part of "Gilly," in "Turn To the Right," which Rex Ingram is directing.

Mal St. Clair is putting the finishing touches on a new Buster Keaton comedy and Eddie Cline is ready to take the megaphones on the next two reels.

Here's some more news: Mary Hart, sister of William, has recovered from a severe illness. Constance Talmadge is coming here to visit the Keaton's and do a picture. Lew Cody and Elinor Fair are appearing in person at the Symphony Theatre here. Barbara Bedford, erstwhile player for Maurice Tourneur, has been as a Fox star.

Eva Tanguay is in town and making a lot of noise. At last reports no fillum company had signed her up.

It's hard to keep a good dog down. "Pretty Grabbit, nice little Grabbit," says Bert Lytell, the Metro star, to the prize bulldog, who appears with Mr. Lytell in "Lady Fingers," a Bayard Veiller production, adapted by Lenore Coffee from Jackson Gregory's story. Grabbit is a motion picture veteran, but he lacks the quality of "repose," so much admired by some critics. When snapped by the camera his interest had become centered on a stray dog that had wandered into Metro studio grounds.



"PARDON MY FRENCH"

Goldwyn Presents Vivian Martin in Fine Comedy

Adapted by Harry S. Hoyt from the play by Edward Childs Carpenter. Directed by Sidney Olcott. Titles by Irvin S. Cobb. Produced by Messmore Kendall. Released by Goldwyn.

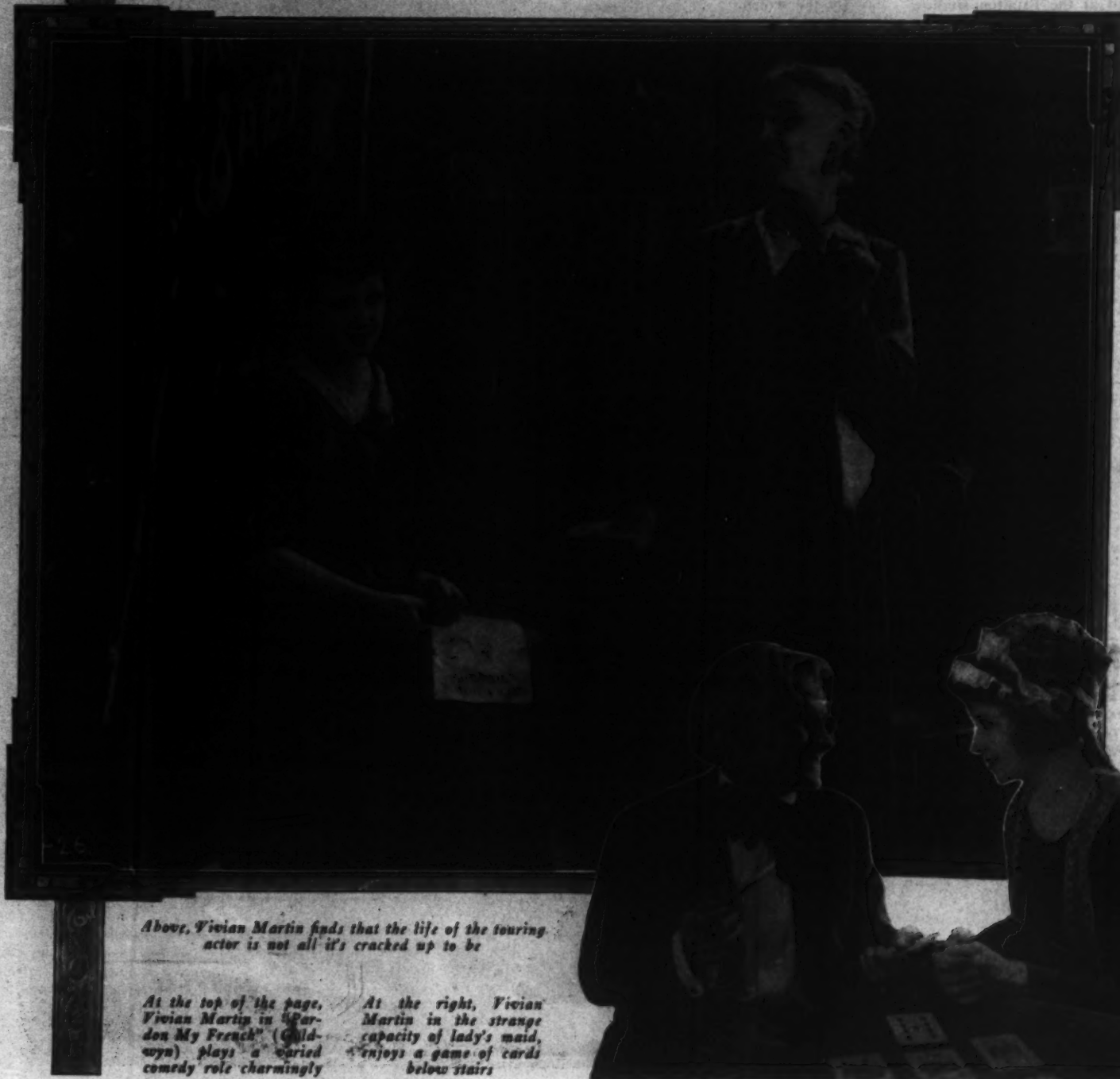
Polly	Vivian Martin
Bunny	George Spink
J. Hawker	Thomas Meegan
Mrs. Hawker	Nadine Beresford
Zeke Hawker	Ralph Yearley
Countess Carstairs	Grace Studiford
Marquis de Void	Walter McEwen
MacGillicuddy	Wallace Ray

Quite a different sort of story is this in which Vivian Martin is appearing after playing two highly emotional roles in "Eyes of the Soul" and "Mother Eternal." Here she is an ingenue again, and has a chance to indulge in some very clever comedy.

The story concerns an actress who is a member of a company that gets stranded. Polly (Miss Martin) manages to get back to New York and takes a position as maid in a family of social climbers from the West. It is Polly's real job to see that the family does not make any social breaks, and it proves a hard job. They are at present entertaining a

man and woman who claim to be a Count and Countess, and are trying to make an impression. The son of the family makes love to Polly, and when she refuses his offers of matrimony, he arises in the midst of an elaborate party which his mother is giving and tells the guests that Polly is only their maid. She has been masquerading as a guest in order to watch the manners of her employers. Of course, Polly leaves, and when she is gone, some jewels are missed. Suspicion points to her, but it proves to be the so-called Count and Countess who have stolen the gems, as they are well known jewel thieves. Romance also waits for Polly, and she finds happiness as the bride of a prominent actor who lives next door to the house where she has been working.

The part fits Miss Martin to the queen's taste, and she gives a fine performance full of vivacity and real comedy. The supporting cast does well also. MARSHALL KLEIN.



Above, Vivian Martin finds that the life of the touring actor is not all it's cracked up to be

At the top of the page, Vivian Martin in "Pardon My French" (Goldwyn) plays a varied comedy role charmingly

At the right, Vivian Martin in the strange capacity of lady's maid, enjoys a game of cards below stairs

"THEY SHALL PAY"

Lottie Pickford Returns to Screen in Pathe Film

Scenario and direction by Martin Justice. Presented by Charlotte Pickford. Distributed by Playgoers Pictures, Inc., through Pathe.

Margaret Seldon.....Lottie Pickford
Allan Forbes.....Allan Forrest
Henry Seldon.....Paul Weigel
Courtland Wells.....Lloyd Whitlock
Amos Colby.....George Periolat
Mrs. Yates.....Katherine Griffith

It has been a long time since the motion picture public has had an opportunity to see Lottie Pickford on the screen, and they will no doubt welcome "They Shall Pay" because it is the vehicle for her return. Miss Pickford has a large share of the family charm, and in addition fills a part that requires varied characterization and a great deal of difficult acting.

The story is more or less a female version of "The Count of Monte Cristo." Miss Pickford is Margaret Seldon, the daughter of a man who has been sent to prison unjustly by a group of Wall Street men who double crossed him. In prison he has died, and Margaret has sworn to him that she shall make the three men who ruined him pay. To this purpose she devotes her life.

Her first victim she ruins financially. Taking a position as maid on

his private yacht, she learns that he is planning to ruin his business partners. She gets possession of his code and warns them of his intentions. They act accordingly and in the end it is he and not they that is ruined. She then turns her attention to the second man, who is unscrupulous with women. By masquerading as a Spanish dancer, she flirts with him and exposes his amorous tendencies to the girl he is to marry. Naturally the girl breaks off the engagement. The third man who victimized her father has died, but Margaret plans to avenge herself on his son, who is an architect. She poses as a young artist and falls in love with him even before she knows who he is. When she discovers it, however, she determines to carry out her oath to her father in spite of it, but her love for him eventually makes her change her mind. And, of course, everything ends happily then and there.

An able cast supports Miss Pickford, including Allan Forrest, Lloyd Whitlock and George Periolat, as the three against whom she directs her vengeance.

H. K. WHEAT.



At the left, Lottie Pickford in "They Shall Pay" (Pathe) finds that love is the Waterloo of revenge, no matter how hard she tries to overcome it

(Above) Miss Pickford informs Amos Colby that he is a ruined man, and scores one in her campaign of vengeance

(Top of page) Miss Pickford scores two by proving Lloyd Whitlock to be a gay deceiver of ladies

Wanda Hawley is a thoroughly appealing "clinging vine" in her newest Realart picture, "Her Sturdy Oak."



(Below) Joy overspreads Walter Hiers' countenance as he sees how much his child weighs. — (Bottom of page) Miss Hawley listens to a highly aristocratic proposal of marriage.

"HER STURDY OAK"

Wanda Hawley in Clever Realart Comedy

Written by Elmer Harris. Directed by Thomas N. Heffron. Released by Realart.
 Violet White Wanda Hawley
 Samuel Butters Walter Hiers
 Belle Bright Sylvia Ashton
 Mrs. White Maym Kelso
 Archibald Mellon Leo White
 Foreman of Ranch Frederick Stanton

Laughing Walter Hiers is a complete entertainment in himself. He reminds one of all the agreeable things in life—the first sodas of childhood with the fizz overflowing and the joy of making a noise with the straw. He reminds one of the happy thrill of shooting the chutes or a cold plunge or, yes—the fun of kissing when playing post office was popular. And in order that these happy reminiscences may not be misconstrued, let us say right here that Walter Hiers is such a carefree looking individual that his presence on the screen is at once a pleasure and a relaxation.

In "Her Sturdy Oak," he is a poet besieged by a love-sick ranchwoman. His efforts to escape her are as funny as they are original and his poetic plight is never to be forgotten. Suddenly, however, he finds

a way out of his troubles by falling in love with irresistible Wanda Hawley, who, as Violet White, marries him, presents him with twins and finally helps him make a fortune by selling honey.

To the reader, this switch from poetry and love to bee hives may seem abrupt, but in the picture everything is worked out with suave detail. There is, for instance, the discovery of the original bees and the manipulation of their activities. Some story, n'est-ce pas?

Certain scenes force involuntary smiles. The pursuing amazon, for instance, ruthless in her desire to capture Walter for a husband, is a decidedly quaint picture in the world of silent drama. Likewise, Walter, as a proud papa, is a refreshing surprise, to see him domesticated is something of a relief, for he has so long trotted about frisking after unwilling brides that his parenthood is halcyon-like.

Miss Hawley is rapidly becoming one of the best comedians on the screen.

BERNARD SOBEL.



"SHAMS OF SOCIETY"**R-C Presents Well Produced Star-Cast Feature**

Adapted by Mary Murillo from the story by Walter McNamara. Directed by Thomas B. Walsh. Released by R-C Pictures Corporation.

Helen Porter.....Barbara Castleton
Herbert Porter.....Montague Love
Milton Manning.....Macey Harlam
Mrs. Crest.....Julia Swayne Gordon
"Mama" Manning.....Anna Brody
Manning Sisters.....Gladys Feldman
Lucille Lee.....Lucille Lee Stewart
Judge Harrington.....Edward Davis
Reggie Frothingham.....Victor Gilbert

There are several conventional situations in the new Robertson-Cole pictures, "Shams of Society," but the central theme is so vigorous that it makes a thoroughly absorbing story. Then, too, it has several incidents which are so distinctive that they make a significant impression. The bar mitzvah scene, in particular will be interesting to Jews and non-Jews, representing, as it does, the most important spiritual event in the life of a young man of that religion.

The principal character in the story is one Milton Manning, who is ably

impersonated by Macey Harlam. He is a villain of a persuasive type and he uses his wiles not only to destroy the characters of those about him, but to disrupt also, the religious principles of the Jewish and Gentile families with which he is associated. Many complex issues follow with Barbara Castleton and Montague Love, as the emergent figures, tragically involved in a domestic difficulty.

Barbara represents a neglected wife whose loose social relationships bring about great domestic unhappiness. As the picture progresses the cause for such social and domestic disasters is revealed and a happy ending effected. A moral is usually a tedious conclusion for a story, but, in this instance, there is a moral which has all the vigor of a clash of cymbals.

Important in the company are Julia Swayne Gordon and Edwards David. **BERNARD SOBELL.**



Above, Barbara Castleton, looking exceedingly attractive in a becoming evening gown, has a three cornered conversation with Montague Love and Edwards Davis in "Shams of Society" (R-C)

Macey Harlam and Barbara Castleton indulge in a bit of fight as to who is to have possession of the telephone. Mr. Harlam is determined to get a message over the wire and Miss Castleton is equally determined that he shan't

At the top of the page, Barbara Castleton, in the central feminine role of "Shams of Society," a Walsh-Fielding Production released by R-C Pictures Corporation, is a neglected wife, and even a charming doudoir cap and a lace nightie can't cheer her up

Is That So!

MARY ALDEN who has distinguished herself in her screen mother characterization, announces that she will do one more mother role and will then play "straights."

John Bowers will be leading man for *Alice Lake* in her forthcoming picture, "The Golden Gift," a Maxwell Karger production for Metro.

Lawrence Grant has been engaged by S. L. Rothafel to appear in the elaborate prologue he has created for "The Old Nest" at the Capitol Theatre.

Milton Sills will have the leading male role, that of Neil Cornish, in the Paramount production of "Miss Lulu Bett," in which **Mildred Harris** will play the main part.

Marie Burke has replaced **Eleanor Barry** in the cast of the picture which **Kenneth Webb** is now directing with **Pearl White** as the star.

Jacques Jaccard

will again produce under the William Fox banner, his first picture being "Riding With Death," starring **Buck Jones**.

Colleen Moore, to whom has been entrusted the difficult leading role in **Rupert Hughes'** new screen story, "The Wall-Flower," observed her twentieth birthday on August 19.

Macy Hailam will have an important part in **Pearl White's** next Fox picture.

Clair Windsor is playing the leading feminine role opposite **Frank Mayo** in his forthcoming Universal picture, which is a story written by **Stuart Paton**, the director.

Marie Mason has been engaged to play an import part in **Harry Raff's** new picture.

Jack Mulhall

has been selected to play "Joe" the leading male role in the **Rex Ingram** production for Metro of "Turn to the Right."

Sessue Hayakawa, has returned from his Eastern trip and is busily at work on plans for his next production, the name of which will soon be announced.

William D. Taylor has been welcomed to the chair of President of the Motion Picture Directors' Association after three months in the hospital here and in convalescence abroad.

J. R. Grainger, has arrived in Los Angeles where he will consult with **Marshall Neilan** on the matter of Fall distribution of "Bits of Life," and "Penrod," in which **Wesley Barry** will star.

Tom Buckingham, **Harry Sweet's** former director who has been working on Century Comedies, has been granted an indefinite leave of absence so that he may completely regain his health.

Niles Welch

who is **Elaine Hammerstein's** leading man in "Remorseless Love," is to become a permanent player in the Selznick acting forces.

Saul S. Harris, of Little Rock, president of the Kempner chain of theatres, has arrived in Los Angeles for his first vacation in five years, as a guest of **Marshall Neilan**.

Nina Wilcox Putnam has arrived in the Hollywood film colony to study the life of the screen players.

Ralph Lewis, who plays the miser in **Rex Ingram's** "The Conquering Power," is appearing in "Sin Flood" for **Frank Lloyd** at Goldwyn's.

Bessie Love, **Ruth Stonehouse**, **Tom Lingham** and **Edward Hearn** are in the cast supporting **Tom Sant-schi** in "The Honor of Rameriz," a forthcoming Pathe Western two-reeler.

Faire Binney

is leading woman with **Conway Tearle** in his forthcoming Selznick picture, "A Wide Open Town."

Eugene O'Brien has started work on "Chivalrous Charley" for Selznick under the direction of **Robert Ellis**.

More Frederick Warde Films

Frederick Warde has gone East to his summer home after completing his role of **Omar Khayyam** in **Ferdinand Earle's** production of the Rubaiyat. He may appear in two pictures under the direction of his son, **Ernest Warde**. "The Count of Monte Cristo" and "Silas Marner" are mentioned as possibilities. Mr. Warde filmed the latter for **Tanhauser** under his son's direction several years ago.

Madge Kennedy Film Soon

Preparations are under way for the release shortly by the Pioneer Film Corporation of **Madge Kennedy's** starring vehicle, "Oh, Mary, Be Careful!" from the story by **George Weston**.

Rickard Arrested in Chicago

A warrant for the arrest of **Tex Rickard**, charging violation of the Federal statute forbidding the transportation of prize-fight films, was issued in Chicago last week, and an hour later, Rickard appeared at the Federal building and gave \$10,000 bond. He admitted that he had brought the films to Chicago from New York, and said the constitutionality of the law would have to be tested. Meantime Rickard expects to show the fight films in local theatres. He said he had been advised by his lawyer that he could do so.

Doris May's First

Doris May has begun work as a star in R-C Pictures. Work began at the company's plant in Hollywood on August 4, when the filming of her initial production with the working title of "The Foolish Age" was started. The scenario was written as an original story by **Hunt Stromberg** and adapted by **Violet Clarke**. Included in the cast are **Otis Harlan**, **Hallam Cooley**, **Bull Montana**, "Broken Nose" **Murphy**, **Arthur Hoyt** and **Lillian Worth**. The production is being directed by **William Seiter**.

Constance Binney's Next

"Room and Board," from the pen of **Charles Whittaker**, will be **Constance Binney's** next Realart picture. **Tom Carrigan** will be her leading man, and the supporting cast includes **Malcom Bradley**, **Arthur Housman**, **Jed Prouty**, **Blanche Craig**, **Ben Hendricks, Jr.**, **Ellen Cassidy** and **Arthur Barry**. **Alan Crosland** directed.

Griffith Film to Tour

According to an announcement from the Epoch Producing Corporation, **D. W. Griffith's** screen spectacle "The Birth of a Nation" is to be sent on tour of the country this season. This is said to be the first time a revival of a film production has ever been undertaken upon so broad a scale.

Director Held for Hearing

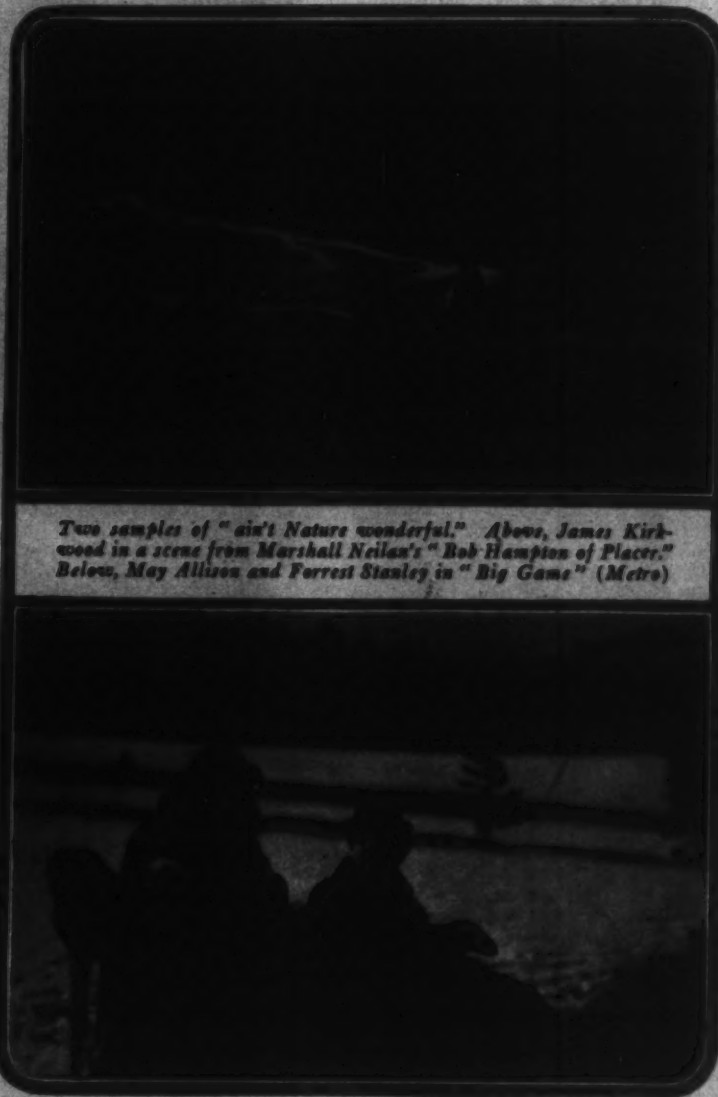
Herbert Blache, accused of hissing the American flag at a motion picture play at the Strand Theatre, was held in \$500 bail by **Magistrate McQuade**. Blache said he was a motion picture director and that he came here from London fourteen years ago.

In Goldwyn Film

Goldwyn has engaged **Virginia Valli** to play the leading feminine role in **John Frederick's** "His Back Against the Wall," opposite **Raymond Hatton** who has the principal role. Others in the cast are **Shannon Day**, **J. Gordon Russell** and **Will Walling**. **Rowland V. Lee** is directing.

Al St. John a Star

Al St. John, who has been leading man and featured player of the Fox Sunshine Comedies, is to be a star in two-reel comedies for Fox. He will make about seven special comedies and his two first releases are "Small Town Stuff" and "The Happy Pest."



Two samples of "ain't Nature wonderful." Above, **James Kirkwood** in a scene from **Marshall Neilan's** "Rob Hampton of Placer." Below, **May Allison** and **Forrest Stanley** in "Big Game" (Metro)

Twelve Fox Stars

Twelve stars will appear in Fox features during the coming year. In addition to well established stellar players of the Fox organization, there will be four newcomers. The complete list includes **William Farnum**, **Dustin Farnum**, **Tom Mix**, **Buck Jones**, **Pearl White**, **Shirley Mason**, **William Russell**, **Eileen Percy**, **John Gilbert**, **Edna Murphy**, **Johnnie Walker**, and **Barbara Bedford**.

Caruso Funeral in Films

Caruso's lying in state and the scenes at his funeral in Naples are being shown exclusively in motion pictures at all the **B. F. Keith** theatres this week in the Pathe News.

Acts in Spite of Royalty

In spite of the reports that **Lady Diana Manners** would not carry out her contract with **J. Stuart Blackton** because of the objection of the Royal family of England to the daughter of a Duke appearing as a screen actress, **Lady Diana** is now acting in the first of the four photoplays she is to make under the direction of **Mr. Blackton**.

Julia Crawford Ivers Back

Julia Crawford Ivers has returned to the Lasky studio to assume her new duties of supervisor on the staff of Chief Supervisor **Frank E. Woods**. She has been on a visit to London, Paris, Rome, Naples and other parts of the old world.

CENSORSHIP DISCUSSED IN LOS ANGELES

Another Meeting Held in Church—Actors and Producers Present

PRODUCERS, actors, church people and censors exchanged views again on motion pictures in Los Angeles in the Immanuel Presbyterian Church.

This gathering is the sequel to the July meeting of the Immanuel Presbyterian Brotherhood, when Reginald Barker, June Mathis, Kathryn Williams, Charles Eyton and Bert Lytell discussed possible co-operation of church and film people.

The meeting terminated in the appointment of H. J. Middaugh, brotherhood president, and Benjamin J. Hampton, independent producer, to select five more members of a permanent clean screen committee representing both interests.

Reginald Barker, independent director-producer; Paul Bern, the Goldwyn scenario chief, and Bryant Washburn and George Beban, stars with their own companies, were present.

Benjamin J. Hampton declared the motion picture theatre instantly responsive to public opinion, and suggested the constructive use of motion pictures in the Sunday School to counteract waning interest of young people.

Censors should cut immoral scenes, but should not function simply because children might see the picture, Bert Lytell stated. "You might as well compel the novelist to tell his story in words of one syllable," he said, and received a nod of approbation from Sir Gilbert Parker.

Will Rogers proposed that censorship be left to the man with the quarter to spend. "All he has to do when he sees something that riles him is to notice what company made

the picture and tell the theatre manager, 'If you ever show another picture by that company I'll boycott you!'"

The Rev. C. F. Winbigler appealed for what he termed "linking up the realistic idealism of the church with the idealistic realism of the motion picture." He commended the pledge of producers to comply with fourteen self-designated moral points, but advocated a national body of film men and citizens to inspect pictures at studios.

William D. Taylor, director-president of the Motion Picture Directors' Association, admitted that there have been a few questionable pictures since the war, due to the moral decline that follows every great war. The worst of our pictures, he said, are clean compared to the majority of pictures on the other side, of which fully one-half of the original material has been deleted before the picture is shown to an American audience.

W. T. Willis, of the Chicago censor board, defended his job:

"It has taken thousands of years to develop certain unwritten moral laws. The State has the right to prevent anything inimical to public welfare," he said, but later prophesied a time when there would be no need for censors.

Fifteen censors from Pennsylvania, Maryland, Kansas, Massachusetts, the National Board of Review and Canada are in Los Angeles as the guests of the Universal Film Manufacturing Company. It is expected that their consultations with motion picture producers will result in great good to the industry.

Producer and Writer Return

Paul Powell, Paramount producer, and Mary H. O'Connor, scenario writer, who have been engaged in production work for Famous Players-Lasky British Producers, Ltd., at Paramount's London studio, have returned to New York and will proceed at once to the Lasky studio, Hollywood, where they will be assigned to production units. While in England Mr. Powell produced two pictures for Paramount, "The Mystery Road" and "Dangerous Lies," both of them E. Phillips Oppenheim stories.

Weds Clara Smith Hamon

Word has been received from Los Angeles of the marriage of Clara Smith Hamon and John Gorman. Mr. Gorman has recently completed the direction of "Fate," the photoplay in which Miss Hamon makes her debut as a film star. The ceremony took place in Los Angeles on August 22.

Juanita Hansen Married

Juanita Hansen, Pathe serial star, was married to Harrison Post in Santa Ana, Calif., on Monday night. The ceremony was performed by Judge Cox, who achieved a good deal of publicity by sentencing Bebe Daniels for speeding recently. Mr. Post is a brother of Guy Bates Post.

Actors Fight Forest Fire

Larry Semon, Vitagraph director and comedy star, and seventy-five motion picture men and women abandoned the comedy they were filming near Lake Hume, Cal., and joined a contingent of five hundred men to combat a forest fire in the Sequoia National Forest last week.

A score of actresses, including Kathleen O'Connor and Rose Code, engaged with Semon in making the picture, worked with the men, taking charge of impromptu field kitchens.

Leatrice Joy with DeMille

Leatrice Joy, who has been seen in "Bunty Pulls the Strings" and other productions for Goldwyn, has been engaged by Cecil B. DeMille for a prominent role in his new all-star production for Paramount which he is to start about September 1. No other announcement concerning the new picture has been made by Mr. DeMille beyond the fact that it will be made at record speed.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 314, 315, 316 and 317 of this issue.

Directors—XXIX



HUGH McCLUNG

Director who has been associated with Marion Fairfax in her first independent production, "The Lying Truth"

"Affairs of Anatol" Soon

Hugo Riesenfeld will show Cecil B. DeMille's "The Affairs of Anatol" simultaneously at the Rivoli and Rialto theatres beginning September 11th. The twelve stars are Gloria Swanson, Wallace Reid, Agnes Ayers, Elliott Dexter, Bebe Daniels, Theodore Roberts, Wanda Hawley, Polly Moran, Theodore Kosloff, Monte Blue, Julia Faye and Raymond Hatton. The supporting cast consists of Charles Ogle, Winter Hall, Guy Oliver, Ruth Miller, Lucian Littlefield, Zelma Maja, Shannon Day, Fred Huntley, Alma Bennett, William Boyd, Maud Wayne, Elinor Glyn and Lady Parker. Jeanie Macpherson wrote the scenario, basing it on the idea in the Schnitzler play.

"Sin Flood" Completed

Goldwyn announces the completion of the photography on "The Sin Flood," adapted by J. G. Hawks from Henning Berger's drama, "Syndakoden." Director Frank Lloyd is now cutting and editing the film. The cast includes Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis, Otto Hoffman, L. H. King, William Orlamond, Will Walling, Darwin Karr, John Steepling and Howard Davies.

Story by Lorna Moon

Realart has secured the writing services of Lorna Moon, the author of "Don't Tell Everything," the new Paramount special with Gloria Swanson, Wallace Reid and Elliott Dexter in the leading roles. Miss Moon's first for Realart is an original story in which May McAvoy will star. J. E. Nash is preparing the scenario.

Eugene O'Brien with Pictures

Selznick will present Eugene O'Brien in a series of six productions during the coming season. The first three of the series will be "Clay Dollars," by Lewis Allen Browne; "Stop That Man," by George V. Hobart, and "Pierre of the Sea," by Lewis Allen Browne.

R-C Films in Production

L. J. Gasnier began shooting "Ma'mselle Jo" from the famous novel by Harriett T. Comstock on August 8, at the R-C studio in Hollywood. The book was adapted to the screen by Winifred Dunn. Rose Dione has the title role and Tully Marshall plays opposite her. Pauline Frederick started work the same day on an original story by Marion Orth, the working title of which is "The Lure Of Jade" which Colin Campbell will direct. Sessue Hayakawa resumed his work August 15.

Making Travelogue

Fred. L. Granville, who has been directing pictures for Universal for the past year, and Peggy Hyland, are motoring from Los Angeles to New York. They have with them a camera man, and are making a travelogue of the Old Santa Fe Trail. It will be about 5000 feet, and have a little story running through each 1000 ft., in which Miss Hyland will be featured.

In "Sisters"

Production has begun by Cosmopolitan Productions on "Sisters," the Kathleen Norris novel which E. Lloyd Sheldon adapted for the screen. Albert Capelani is directing. Seena Owen plays the leading feminine role. Matt Moore has the leading male part. Gladys Leslie, Joe King, Robert Schable, Mildred Arden and Tom Guise also have prominent parts.

In "Prince There Was"

Players have been chosen for Thomas Meighan's Paramount picture, "A Prince There Was," on which he is to start work very shortly at the Lasky studio under the direction of Tom Forman. Lois Wilson has the feminine lead, and others are Nigel Barrie, Sylvia Ashton, Charlotte Jackson, Arthur Hall, Guy Oliver and Fred Huntley.

Max Linder with Goldwyn

Max Linder, whose latest American-made comedy, "Be My Wife," in which Linder appears as star, author and director, is to be released in the near future by Goldwyn, is writing a new comedy which will also be distributed by Goldwyn. Several of the forthcoming Linder comedies, it is reported, will be handled by the Goldwyn organization.

Lila Lee with Reid

Lila Lee is again to support Wallace Reid, playing the leading feminine role in the star's new Paramount picture, "Rent Free," work upon which has just commenced at the Lasky studio. Miss Lee has been leading woman for Roscoe Arbuckle in two pictures and one of the featured players in William de Mille's production, "After the Show."

Change Film Title

"What Love Will Do" is the title selected for the Edna Murphy and Johnnie Walker release by Fox, which was made under the working title "The Drifter." The story is by Jack Strumwasser. The production was directed by William K. Howard.

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85 Shaftesbury Avenue London, W.

(Continued from page 283)
Crocker; Harry Conley; Helen Kessler;
Bob La Salle; Mel Klee; Pielert & Sco-
field.

OMAHA, NEB.: ORPHEUM—Barry &
Whitledge; Larry Comer; Hugh Herbert
& Co.; Edward Marshall; Tempest & Sun-
shine; Williams & Wolpin; Winston Bros.

ST. LOUIS, MO.: RIALTO—Clifford
& Johnson; Boyce Combe; Mma. Dore's
Celebrities; Willa, Gilbert & Co. OR-
PHEUM—Bradley & Ardine; Dolly Kay;
Sig Friscoe; Nat Nazarro B. & B.; Cliff
Nazarro & Co.; Summertime.

ST. PAUL, MINN.: ORPHEUM—
Van Cellos; Dooley & Storey; Margaret
Ford; Bert Melrose; Pearl Regay & Band;
Jack Rose; Swift & Kelly.

SALT LAKE CITY, UTAH: OR-
PHEUM—Vera Berliner; Bronson &
Baldwin; Cavano Duo; Clinton Sisters;
Tom Wise & Co.; Zahn & Dries.

SAN FRANCISCO, CAL.: ORPHEUM
—Ben Bernie; Wm. H. Crane & Co.;
Four Lambs; Mehlinger & Meyers; Marion
Morgan; Dancers; Scanlon, Denno &
Scanlon; Nason, Welsh & Co.

SIOUX CITY, IOWA: ORPHEUM—
Francis J. Kennedy; Moran & Mack;
Who's My Wife.

VANCOUVER, B. C.: ORPHEUM—
Bushman & Bayne; Barbette; Galletti's
Monkeys; Henry & Moore; Clifford
Wayne Trio; Watts & Hawley; York &
King.

WINNIPEG, MAN.: ORPHEUM—
Neal Abel; Bennett Sisters; Carlie Black-
well; Carlton & Ballew; Juggling Nelsons;
McKay & Ardine; Quixey Four.

Loew's Circuit

NEW YORK: AMERICAN—First half,
The Chatter; Conroy & Howe; Ruth Fifer
& Co.; Fiske & Fallon; Jack & Foris;
Philbrick & DeVau; Put & Take; Wil-
liam; one to fill. Second half, Collins &
Pillard; Patsy Doyle; Kallaluki's Hawai-
ians; Paul & Walter LaVarre; Snowfisher;
Stanley & Elva; Henry B. Toomer & Co.;
one to fill. AVENUE B: First half,
Lillian Boardman; Carter & Buddy; Class,
Manning & Class; Kane & Chidlow; La-
Cotte & Bonawe. Second half, Cumby &
Brown; Dance Creations; Ben Linn; Mar-
ried Life; Vee & Tully. BOULEVARD—
First half, Hashi & Osei; Jennings &
Melba; Lambert & Fish; Pop-O-Mint Re-
vue; Wilson & McAvoy. Second half,
Betty Sisters; Casting Lloyds; Foley &
O'Neill; Jas. Kennedy & Co.; Babe La-
Tour & Co. DELANCEY ST.—First half,
Bud Bernie; Douglas Flint & Co.; La-
Belge Duo; Rucker & Winifred; Ryan,
Weber & Ryan. Second half, Ergotti &
Herman; Harmon & Harmon; Hashi &
Osei; Jennings & Melba; Jas. Kennedy &
Co.; Musical Rowellys. GREELEY SQ.—
First half, Chadwick & Taylor; Dance
Creations; Foley & O'Neill; Lew Welch
& Co.; Little Yoshi & Co.; one to fill.
Second half, Business Is Business; Jess
& Dell; Lane & Freeman; Earl Rickard;
one to fill. HAMILTON—First half,
Cliff Green; Nine O'Clock; Norman &
Jeannette; Patrice & Sullivan; The Sta-
telles. Second half, Andrieff Trio; Lock-
hart & Laddie; Margaret Merle; Monte &
Lyons; Phoenix Trio. LINCOLN SQ.—
First half, Higbie Clark; Cook, Mortimer
& Harvey; Jason & Harrison; Jas. Ken-
nedy & Co.; Siegrist & Darrell. Second
half, Bell & Eva; Hart & Helene; Lam-
bert & Fish; Mammy. NATIONAL—
First half, Geo. Gifford; Jas. & Dell;
Playmates; Stanley & Elva; Texas Com-
edy & Second half, Harry & Anna Scan-
lon; Chadwick & Taylor; Douglas Flint
& Co.; Jason & Harrison; McCormack &
Winhill. ORPHEUM—First half, Betty
Sisters; Business Is Business; Al Carper;
Collins & Pillard; Joe & Clara Nathan;
one to fill. Second half, Cook, Mortimer
& Harvey; Playmates; Rolland & Ray;
Harris & Santley. VICTORIA—First
half, Chalfonte Sisters; Futuristic Revue;
Lane & Freeman; Earl Rickard. Second
half, Conroy & Howe; Ruth Fifer & Co.;
Meyers & Hanford; Three Ban Jays.

BROOKLYN, FULTON—First half,
Ergotti & Herman; Harmon & Harmon;
Hart & Helene; Babe La Tour & Co.
Second half, Futuristic Revue; Gertrude
George & Co.; Welcome Home; Wilson
& McAvoy; Little Yoshi & Co. METRO-
POLITAN—First half, Bell & Eva;
Dugal & Leary; Kallaluki's Hawaiians;
Rolland & Ray. Second half, Fiske &
Fallon; Philbrick & DeVau; Put &
Take; William. PALACE—First half,
Lou & Grace Harvey; McCormack &
Winhill; Vee & Tully; one to fill. Sec-
ond half, Carter & Buddy; Class, Man-
ning & Class; Dunham & Williams; Lew
Gould; Jolly Jesters; one to fill. WAR-
WICK—First half, Burrell Bros.; Cumby
& Brown; Hoscock; Rand & Gould;
Townsend Wilbur & Co. Second half,

(Continued on page 321)



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(Continued from page 320)

Lillian Boardman; Herman Bros.; Kane & Chidlow; LaCoste & Bonawe; Texas Duo.

BOSTON, MASS.: First half. Chalis & Lambert; Hill & Ackerman; Annie Kent; Mr. & Mrs. Sidney Payne; Harry & Lola Stevens; one to fill. Second half. J. Anders Girls; Joe Bannister & Co.; The Halkings; Nelson & Barry Boys; Shaw & Morris; one to fill.

BALTIMORE, MD.: First half. Eagle & Ramaden; Ernst; McKenna & Fitzpatrick; Royal Harmony 5; Salle & Robles.

HOBOKEN, N. J.: First half. Billy Augustine & Co.; Dunham & Williams; Lew Gould; Jolly Jesters; Herman Bros.; Lillian Ryan & Co. Second half. Blossom Four; Cordini; Four Bell Hops; Harris & Barton; Townsend Wilbur & Co.

LONDON, CANADA: First half. Breakfast for Three; Gordon & Gordon; Maxon & Morris. Second half. Criterion Four; Dancers Supreme; Rose & Thorn.

MONTREAL, ONT., CAN.: First half. Julia Curtis; Frank Hartley; Let's Go; Lewis & Thornton; Melroy Sisters.

OTTAWA, ONT., CAN.: Asaki; Brennan & Mulroy; Arthur Deagon; 5 Musical Queens; Wheeler Trio.

PROVIDENCE, R. I.: First half. J. Anders Girls; Joe Bannister & Co.; The Halkings; Nelson & Barry Boys; Shaw & Morris; one to fill. Second half. Chalis & Lambert; Hill & Ackerman; Anna Kent; Mr. & Mrs. Sidney Payne; Harry & Lola Stevens.

TORONTO, ONT., CAN.: Bernice LaBarr & Beaux; Wm. Morris & Co.; Daphy Simmons; Stanley Bros.; Helen Vincent.

WASHINGTON, D. C.: Boothby & Everdeen; Arthur Lloyd; Joe Mack & Girls; McMahon & Adelaide; Murray & Lane.

WINDSOR, CAN.: First week. Criterion Four; Dancers DeLuxe; Rose & Thorn. Second week. Breakfast for Three; Gordon & Gordon; Maxon & Morris.

Poli Circuit

BRIDGEPORT: First half. Cronin & Hart; Cuba Crutchfield; Harry Fox & Beatrice Curtis; Neston-Haynes. Second half. Frank Jerome; Leighton & Alexander Revue; Morton-Jewell & Co.; Marguerite Padula.

HARTFORD: CAPITAL—First half. Dare Bros.; For Pity Sakes; Bobby Heath & Adele Sterling; Abraham Lincoln; Nelson & Marion. Second half. Cuba Crutchfield; Wm. & Gordon Dooley; Morin Sisters; Nellie & Elsie Gilbert; Kennedy & Berle; Mr. Sweets & Johnny Stanley.

NEW HAVEN: BIJOU—First half. Cunningham & Bennett; Eugene & Finney; The Four Flushers; Lewis & Norton. Second half. Breirre & King; Dancing Shoes; Three Dixie Boys; Young & Wheeler. PALACE—First half. Frank Jerome; Local; Marguerite Padula; Maurice Samuel & Co. Second half. Dare Bros.; For Pity Sakes; Bobby Heath & Adele Sterling; Mrs. Gene Hughes & Co.; Milt & Flo Woods.

SCRANTON: First half. Marie Gasper; Jerome & France; Money Is Money; Albert Novello; Regal & Mack. Second half. Carpos Bros.; James Doyle & Laura Hamilton; Grace Leonard & Co.; Ming Kee Four; Ruberville.

SPRINGFIELD: PALACE—First half. Marcell Folette; Four Readings; Leighton & Alexander Revue; Basil Linn Co.; Three Dixie Boys. Second half. Cunningham & Bennett; Abraham Lincoln; Plaza Trio; Roama & Thompson Girls; Pender Troupe.

WILKES-BARRE: First half. Carpos Bros.; James Doyle & Laura Hamilton; Grace Leonard & Co.; Ming Kee Four; Ruberville. Second half. Marie Gasper; Jerome & France; Money Is Money; Albert Novello; Regal & Mack.

WORCESTER: First half. Adams & Thompson Girls; Wm. Gordon Dooley & Marin Sisters; Geo. Nelson; Mr. Sweets & Johnny Stanley. Second half. Cronin & Hart; Harry Fox & Beatrice Curtis; Knick Knack Shop; Nestor & Haynes; Percival Sisters.

PLAZA: First half. Haniford; Mrs. Gene Hughes & Co.; J. J. Norton; Plaza Trio; The Wonder Girl. Second half. Andre & Armond; Bobby Folsom; Lewis & Norton; Nelson & Marion; Maurice Samuel & Co.

Phil Baker Ill

Phil Baker, who arrived from Los Angeles this week, where he spent two months at the bedside of his wife, who had been seriously ill, is himself very sick at the San Raphael Hotel with a sprained ligament and stomach trouble that will keep him in bed for some time. Mr. Baker collapsed at the Grand Central Terminal and was brought to the hotel where physicians are attending him.



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Vanity Fair

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Gowns

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Typifying

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Furs



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Vanity Fair

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